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THE

ESSEX HARMONY:

AN

Original Compoſition, in Three and Four Parts.

By JACOB KIMBALL, Junr. *A. B.*

Author of the "Rural Harmony."

MUSIC'S BRIGHT "INFLUENCE, THRILLING THRO' THE BREAST,
"CAN LULL E'EN RAGING ANGUISH INTO REST,
"AND OFT ITS WILDLY, SWEET-ENCHANTING LAY,
"TO FANCY'S MAGIC HEAV'N STEALS THE RAPT THOUGHT AWAY." *HARRIS.*

Published according to Act of Congreſs.

FROM THE **Muſic-Preſs** OF H. RANLET, EXETER.

Printed for T. C. CUSHING and B. B. MACANULTY, and ſold at their Book-Stores in SALEM.

1800.

DEDICATION.

To the Essex Musical Association, founded in 1797,

The following Work is inscribed: with an ardent wish that it may contribute, in some small degree, towards furthering the object of the Society; the ameliorating and refining the Taste for Music in this Country; and that it may have a tendency to increase innocent amusement, as well as to exalt the feelings in public devotion, by their humble servant.

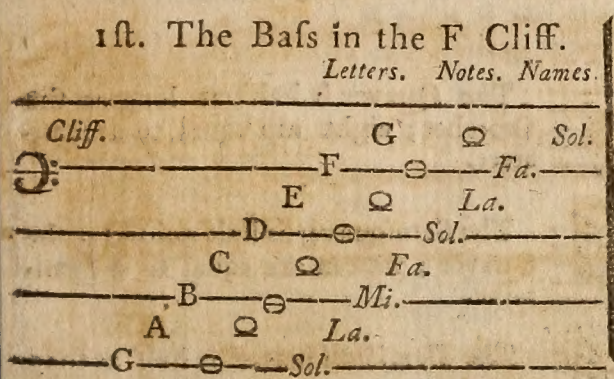
The AUTHOR,

Topsfield, Oct. 1800.

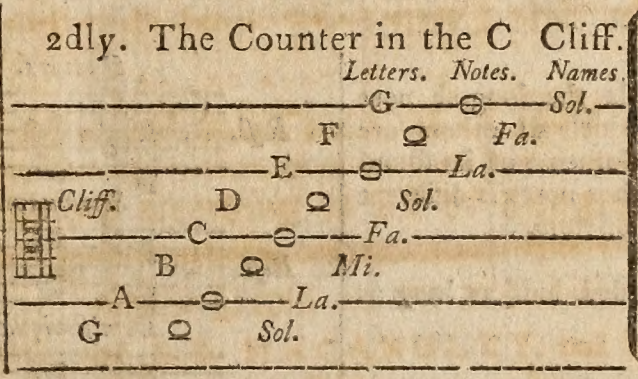
A concise Introduction to the art of Singing.

THE Gamut or Scale of Music is the Lines and Spaces upon which all Music is written. The Gamut in its present state comprises only seven original sounds; every eighth being considered the same as the first. Five of the sounds are whole tones and two are semitones. The Gamut is divided into three parts in three different cliffs, and marked with the seven first letters of the alphabet in the following manner, viz.

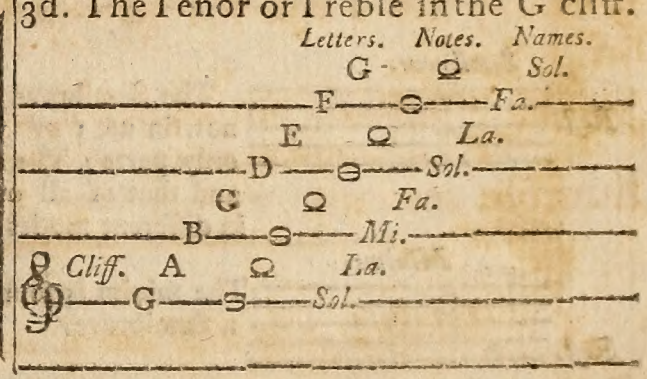
1st. The Bass in the F Cliff.



2dly. The Counter in the C Cliff.



3d. The Tenor or Treble in the G cliff.



The semitones are between B and C or Mi—Fa; and E and F—or La—Fa.

It is considered unnecessary to add any directions in what manner Learners should be taught the Gamut, as every Instructor of Music is presumed to have a favorite method of his own.

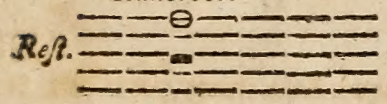
The note called *Mi*, is the principal or governing note, which renders the following table neceſſary to be well underſtood.

If B be	natural	Mi is on	B.	If F be	ſharp Mi is on F.
If B	be flat	-- -- on	E.	F and C	- - - on C.
B and E	flat	-- -- on	A.	F, C and G	- - - on G.
B, E and A	flat	-- -- on	D.	F, C, G and D	- - - on D.
B, E, A and D	flat	-- -- on	G.	F, C, G, D & A	- - - on A.

The order of the notes above and below the *Mi* is as follows, viz. above it are *fa, ſol, la, fa, ſol, la* ; and below it are *la, ſol, fa, la, ſol, fa*, after which Mi returns, either aſcending or deſcending.

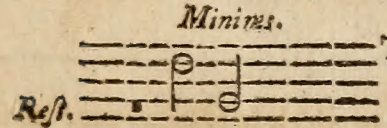
Names and Proportions of the Notes and Reſts.

Semibreve.



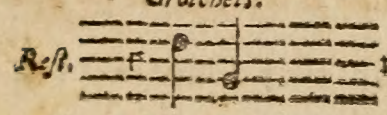
The Semibreve is the longeſt note now in uſe : of which all others are only parts ; The duration of its ſound and that of all other notes is different in different modes of time.

Minims.



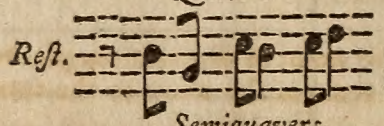
The minim is ſounded half as long as a Semibreve.

Crotchets.



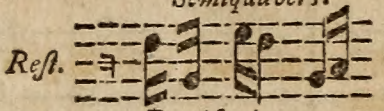
The Crotchet is half as long as the minim ; four are equal to a ſemibreve.

Quavers.



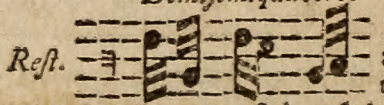
The Quaver is half as long as the Crotchet ; eight are equal to a ſemibreve.

Semiquavers.



The Semiquaver is half as long as the Quaver ; ſixteen are equal to a Semibreve.

Demiſemiquavers.

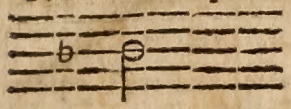


The Demiſemiquaver is half as long as the Semiquaver ; thirty-two are equal to a Semibreve.

The Semibreve reſt is uſed as a bar reſt : all the others are of the ſame length with their reſpective notes.

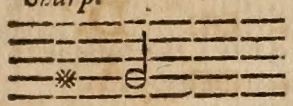
Musical Characters Explained.

Flat. Examples.



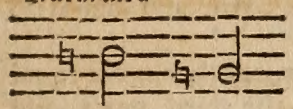
A flat at the beginning of a tune governs the Mi; before a note it sinks it half a tone.

Sharp.



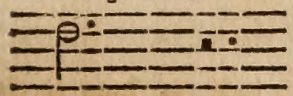
A sharp also governs the Mi; before a note it raises it half a tone.

Naturals.

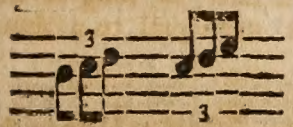


A natural destroys the effect both of a flat & sharp, by restoring notes to their proper sounds.

Point of Addition.

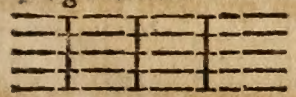


A point of addition, after a note or rest, makes it half as long again.



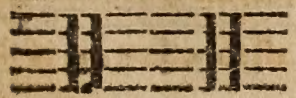
The figure 3, or point of diminution, placed as in the example, reduces the notes to the time of two.

Single Bars.



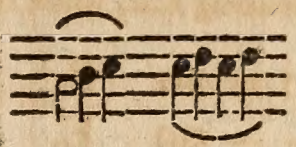
Single bars divide the notes according to the time of the music.

Double Bars.

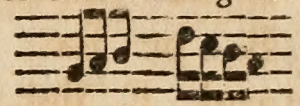


Double bars are placed at the end of strains.

Slurr.

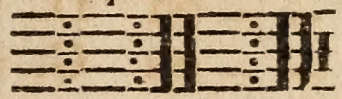


A slur is drawn over or under such notes as are sounded to one syllable; but when notes are connected as in the following example, viz.—

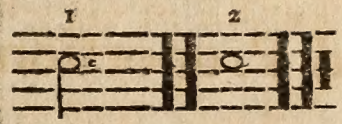


the slur is unnecessary.

Repeat.



A Repeat is placed at the beginning of that part of a tune which is to be sung over again. The dots at the end of a tune, or before a double bar, direct the performer back to the repeat.



When a part of a tune is to be repeated, the note or notes under the figure 1 must be sung the first time, and under the 2 the second.

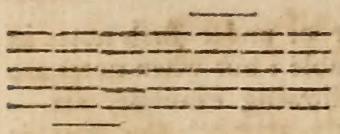
Brace.

A Brace shows how many parts are to be performed together.

Hold.

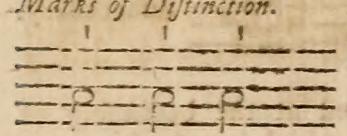
A hold shows that the note to which it belongs may be sung as much longer than its real time as the leader of the performance pleases.

Stave.



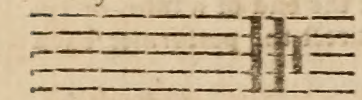
A Stave is the five lines and ſpaces on which muſic is written, and when the notes extend beyond it, the ſhort lines which are added are called ledger lines.

Marks of Diſtinction.



Marks of diſtinction are placed over notes which are to be ſung diſtinctly and with emphaſis.

Cloſe.



A cloſe ſhews the end of a tune.

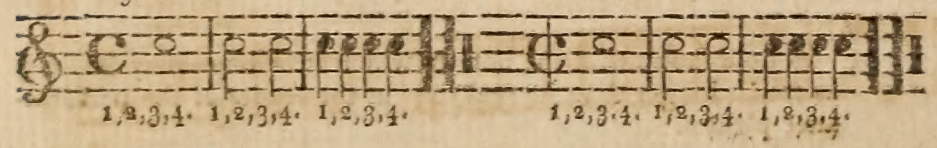
The Trill, the notes of Tranſition, and the Appogiatura, are conceived to be more eaſily taught by example than precept by any teacher, and therefore are not explained.

Of Time.

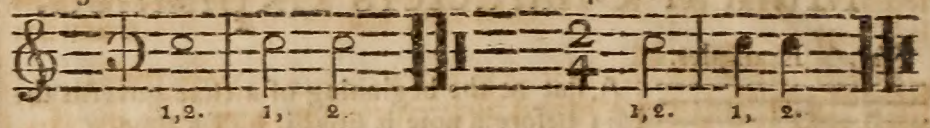
There are three kinds of Time, viz. Common, Treble & Compound.

Common Time has four Marks or Modes, viz.

1ſt Mode. *2d Mode.*



3d Mode. *4th Mode.*



The firſt mode has one Semibreve, or other notes and reſts equivalent, in a bar; the bar is performed in four ſeconds, two with the hand down and two with it up.

The ſecond mode contains the ſame notes in a bar; the time is to be meaſured in the ſame manner, but is one quarter faſter.

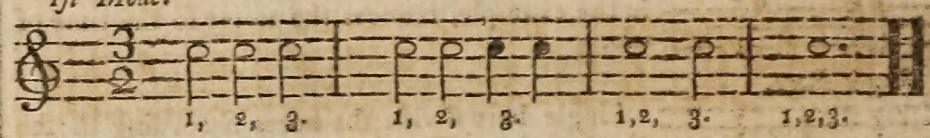
The third mode alſo contains the ſame notes in a bar, but is performed two ſeconds in a bar, one with the hand down and one with it up.

The fourth mode has only one minim in a bar, or other notes equal thereto, performed one fourth part faſter than the third mode, and beat in the ſame manner.

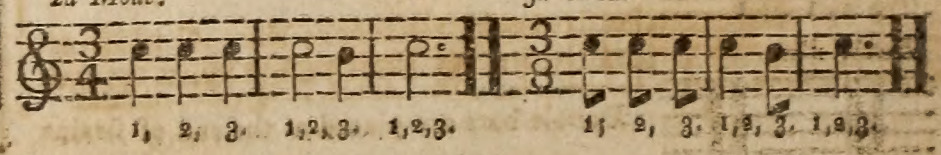
Treble Time

—has three Marks or Modes, viz.—

1ſt Mode.



2d Mode. *3d Mode.*



The firſt mode has three minims in a bar, each minim ſounded a ſecond of time; the two firſt to be ſung with the hand down, and the laſt with it up.

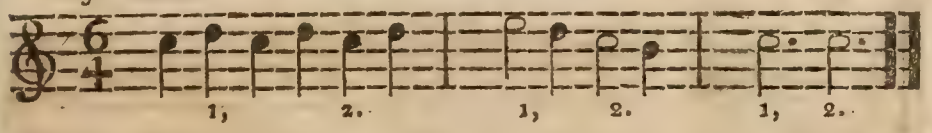
The ſecond mode has three crotchets in a bar; the time is to be meaſured in the ſame manner, but one quarter faſter than the foregoing mode.

The third mode has three quavers in a bar, the time is to be meaſured with the hand like both the foregoing, but one quarter faſter than the ſecond mode.

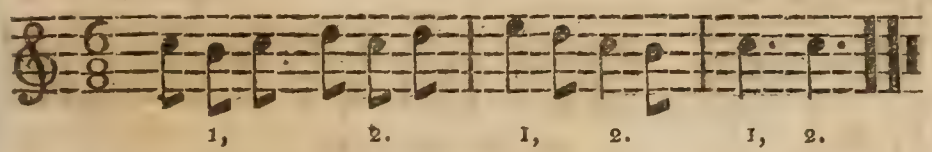
Compound Time

—has two Marks or Modes, viz.—

1ſt Mode.



2d Mode.



The firſt mode contains ſix crotchets in a bar; three of which are to be ſounded with the hand down and three with it up, in the time of two ſeconds.

The ſecond mode has ſix quavers in a bar, which are to be divided and ſung in the ſame manner as the crotchets in the foregoing mode, only a quarter faſter.

What has been ſaid before of the comparative difference of time in the ſeveral modes, is only meant to apply when no terms of direction are given; when ſuch terms occur, each mode muſt be varied ſtrictly according to their meaning.

Of Accent.

Accent is chiefly intended for the Compoſer, and is deſigned to ſhew which parts of the bar are beſt adapted for emphatical words: And if words are well ſet, the muſic will ſeldom fail to be properly accented. In Common Time, the firſt and third parts are emphatical; In Treble Time the firſt part only; and in Compound Time the firſt and fourth parts, &c. &c.

Of Syncope or Syncopation.

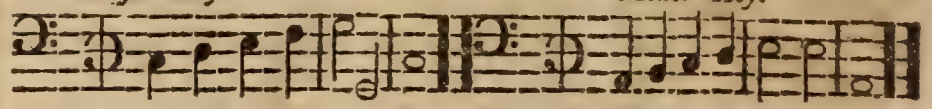
What is meant by the above terms will be eaſier to be underſtood by the learner, from his inſtructor's performing ſuch inſtances of the ſame as may occur in the courſe of his practical leſſons, than in any other way; any explanation, therefore, is deemed ſuperfluous.

Of the Keys in Muſic.

There are but two Keys in Muſic, viz. the Major Key, which is cheerful, &c. and the Minor Key, which is mournful, &c. When the Key note (which is conſidered to be the laſt in the baſs) is the note next above the Mi, the muſic is in the Major Key. When the laſt note in the baſs is the note next below the Mi, the muſic is in the Minor Key; The reaſon of which is, that in the former caſe, a third from the Key note will be a greater third, in the latter, it will be a leſs third.

EXAMPLES.

Major Key. *Minor Key.*

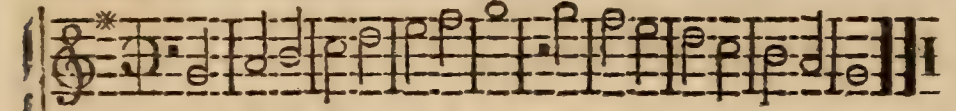


N. B. A greater third contains a ſemitone more than a leſs third.

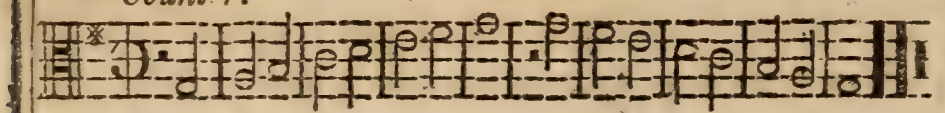
Leſſons for Tuning the Voice.

1ſt. In the Major Key.

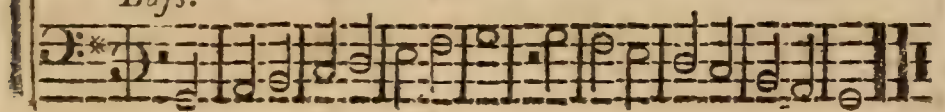
Tenor or Treble.



Counter.

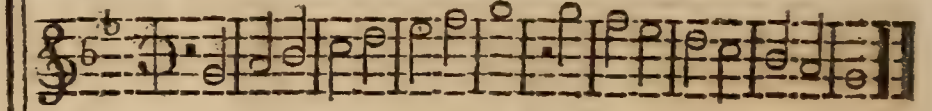


Baſs.



2d. In the Minor Key.

Tenor or Treble.



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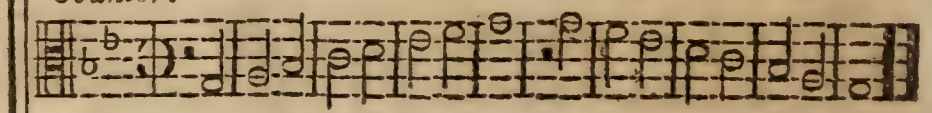
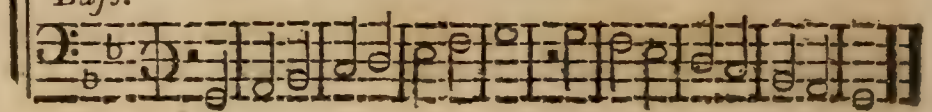


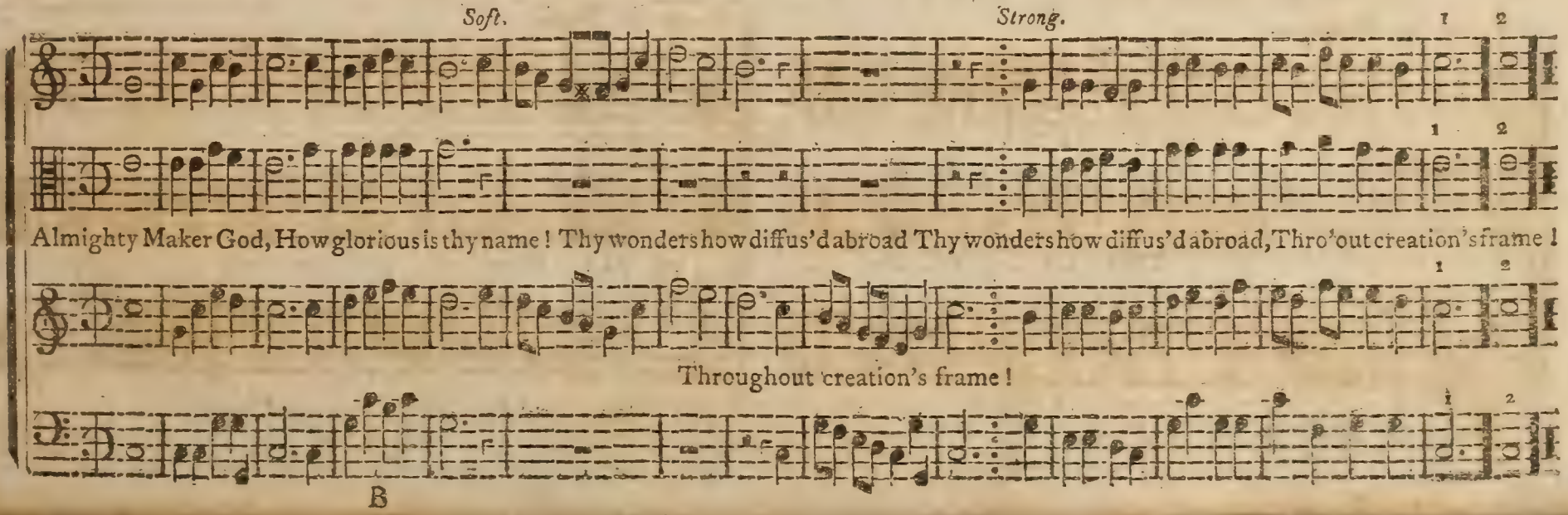
Baſs.



THE

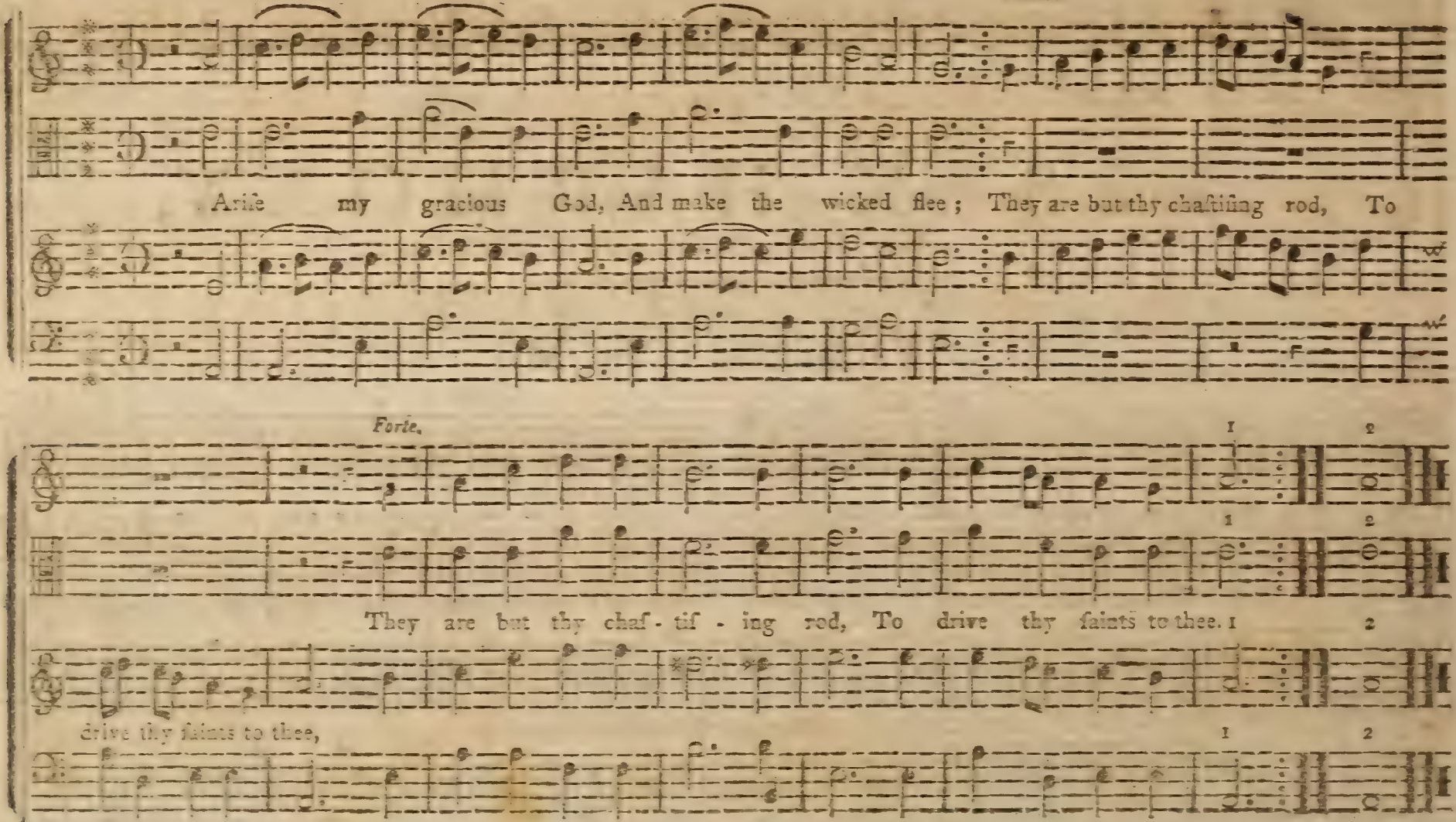
ESSEX HARMONY.

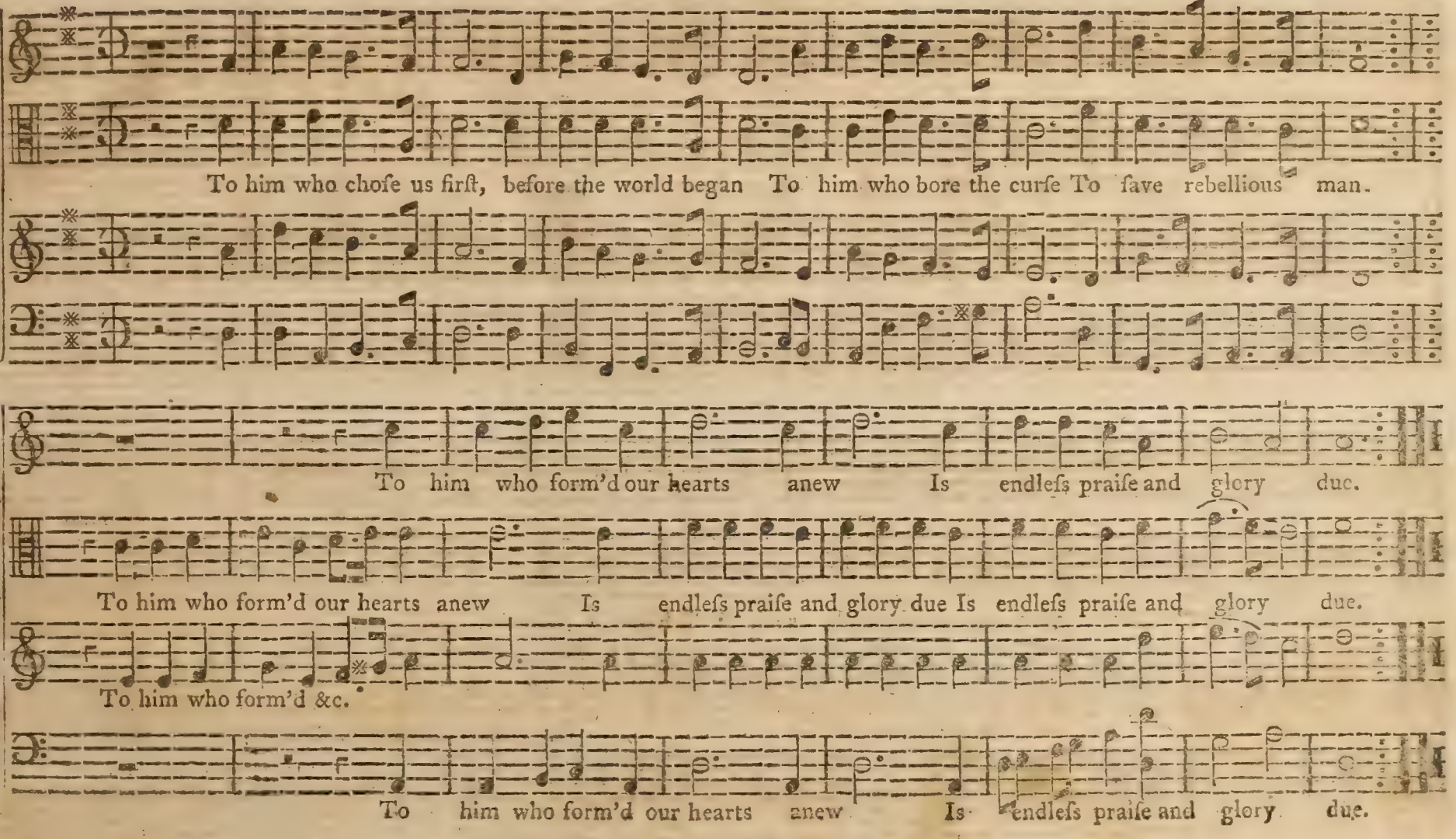
Falmouth. S. M.



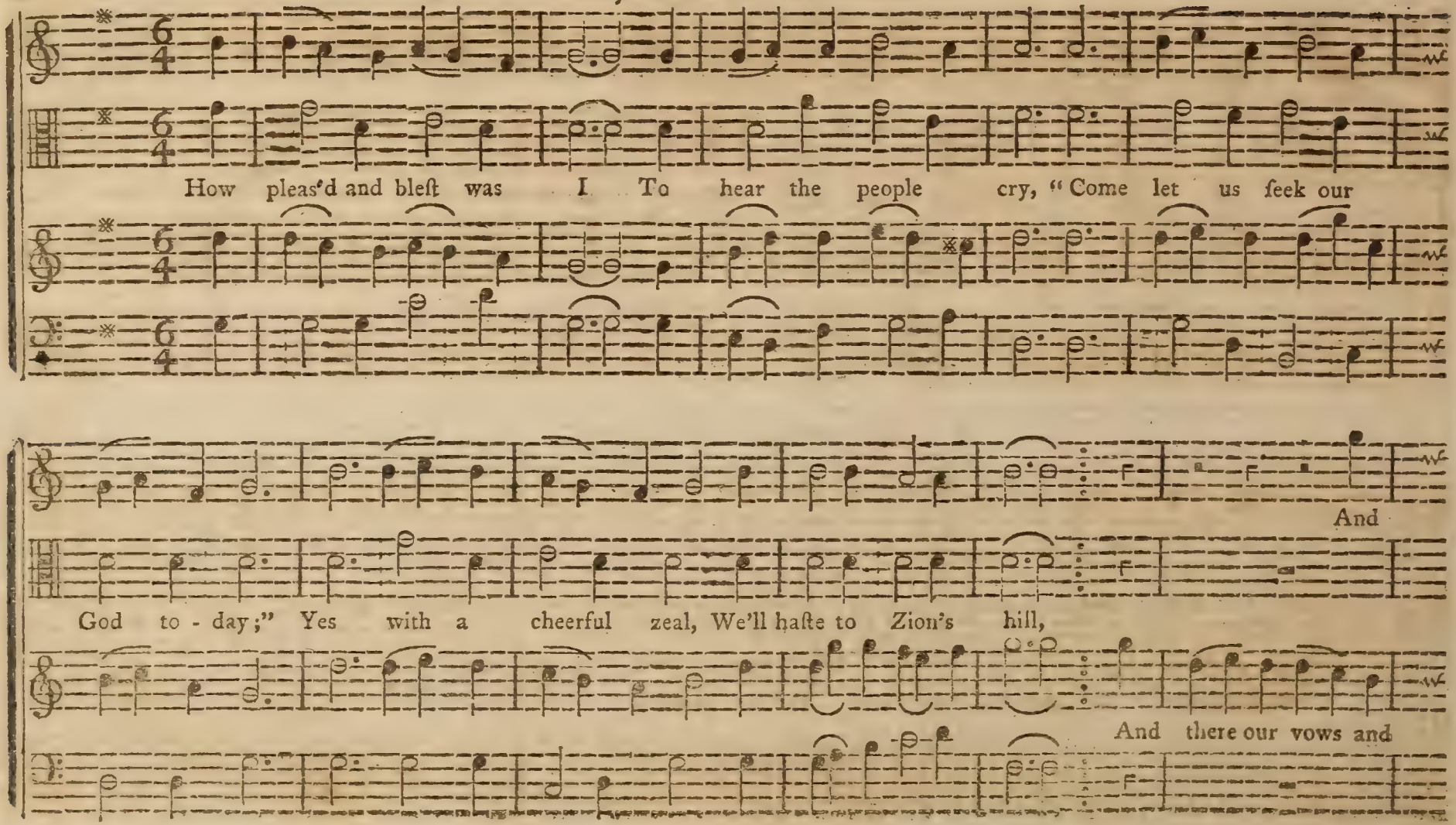
Wilton. S. M.

Piano.

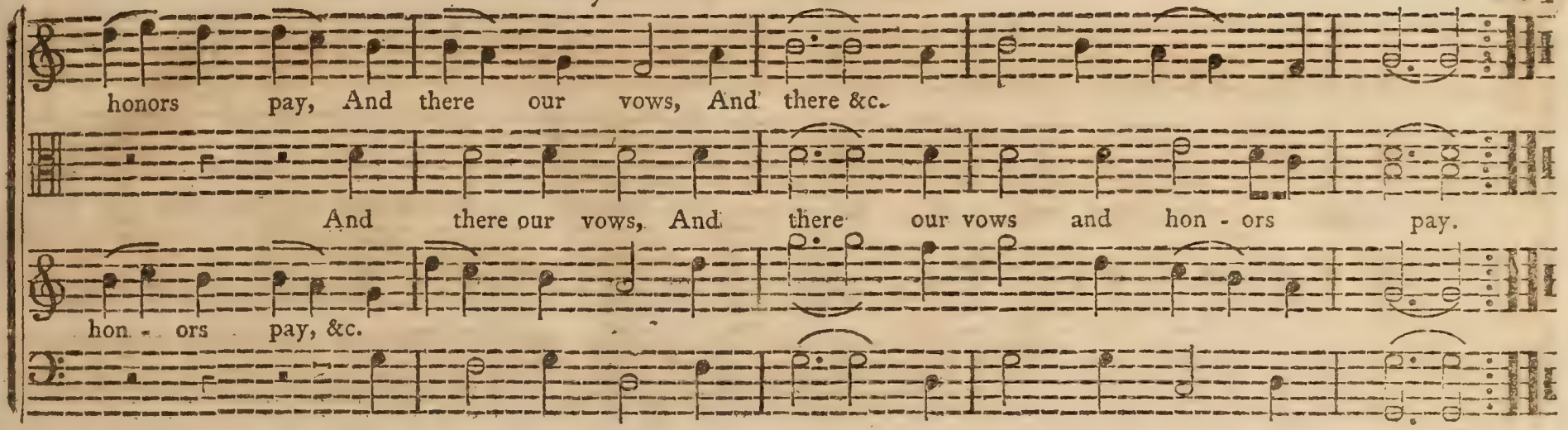



To him who choſe us firſt, before the world began To him who bore the curſe To ſave rebellious man.
To him who form'd our hearts anew Is endleſs praiſe and glory due.
To him who form'd our hearts anew Is endleſs praiſe and glory due Is endleſs praiſe and glory due.
To him who form'd &c.
To him who form'd our hearts anew Is endleſs praiſe and glory due.

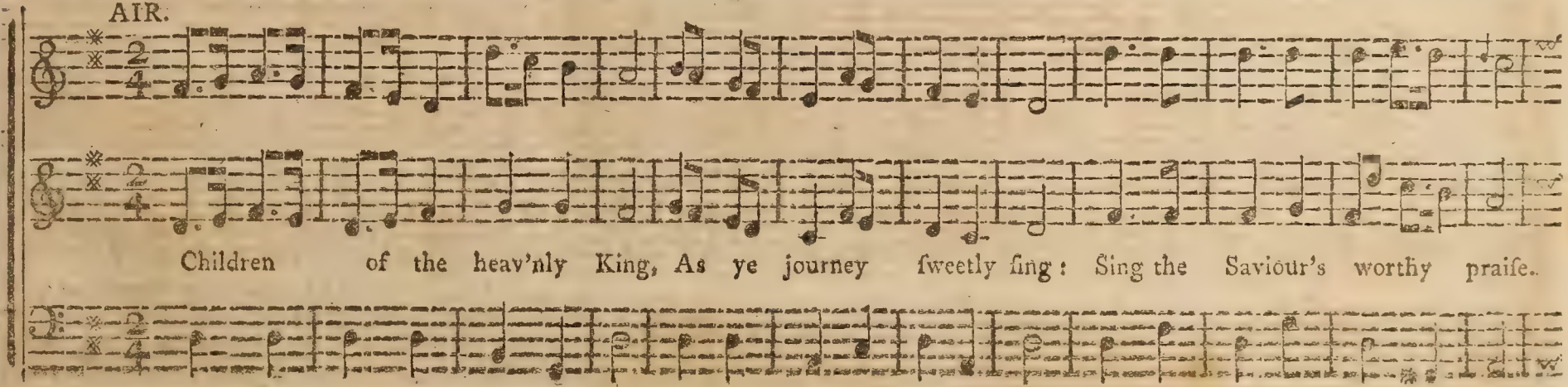
Royalston. H. M.



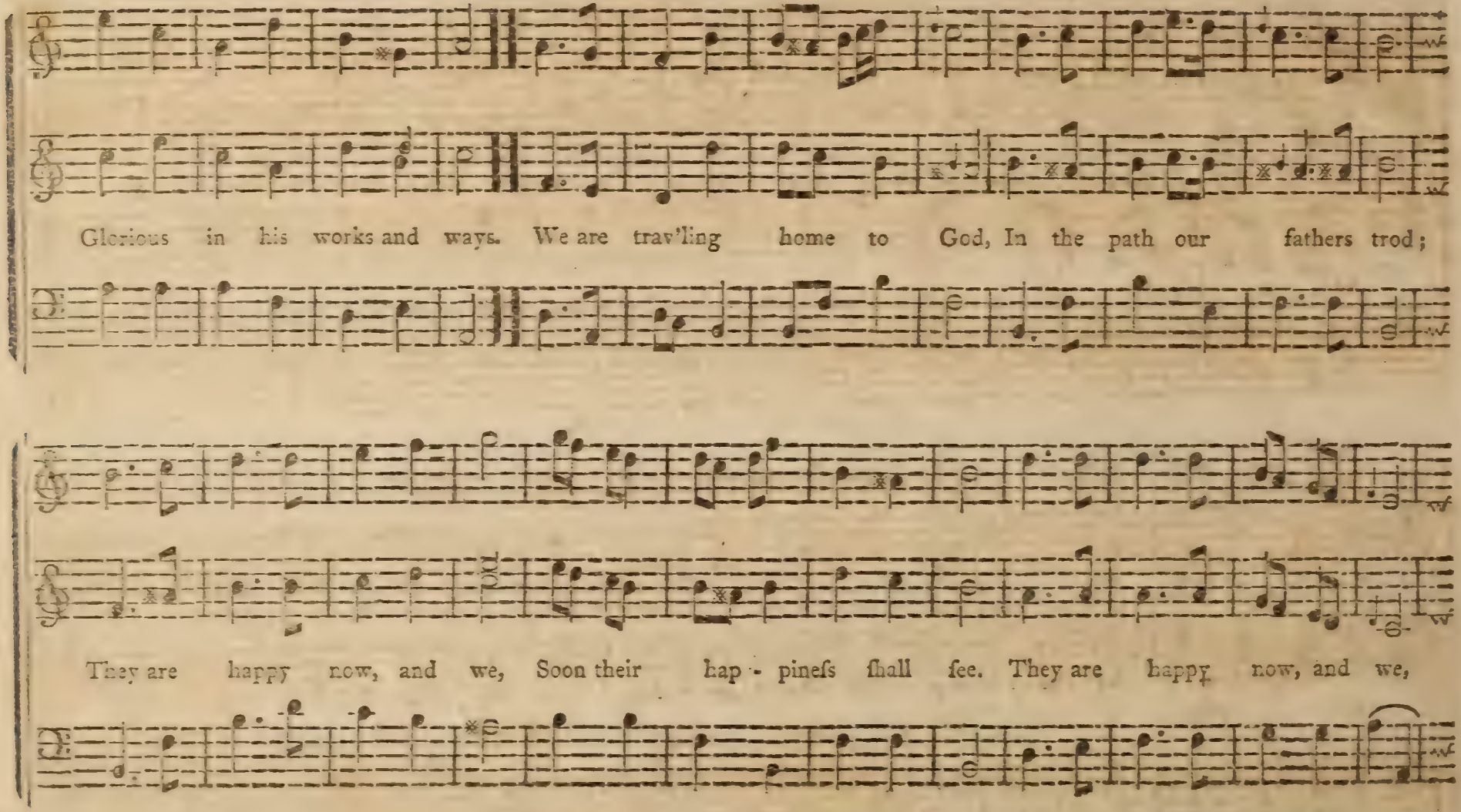
Royalston. *Continued.*

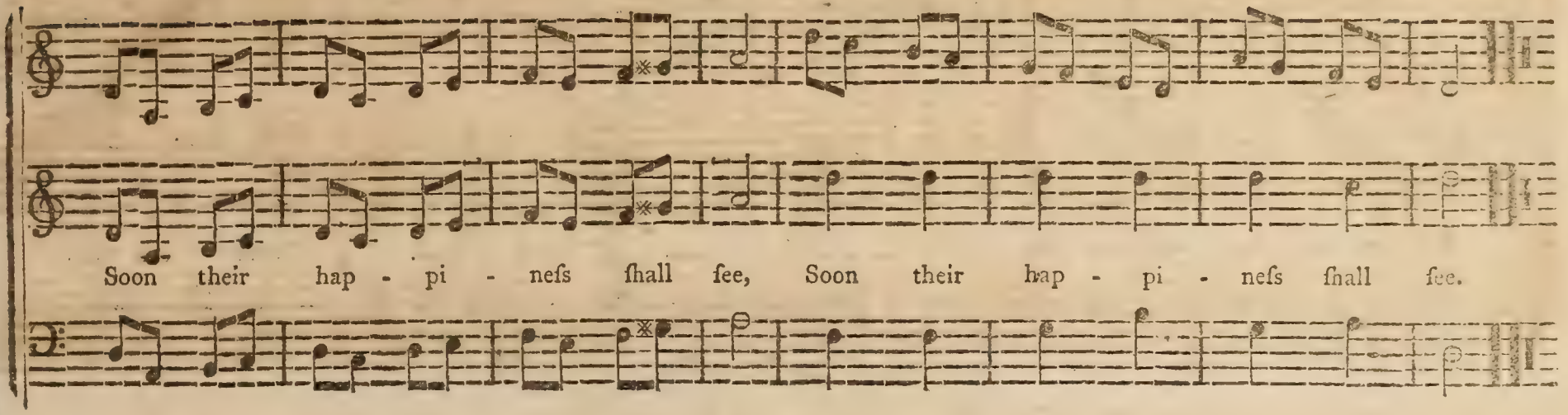


Moravia. *All sevens.*



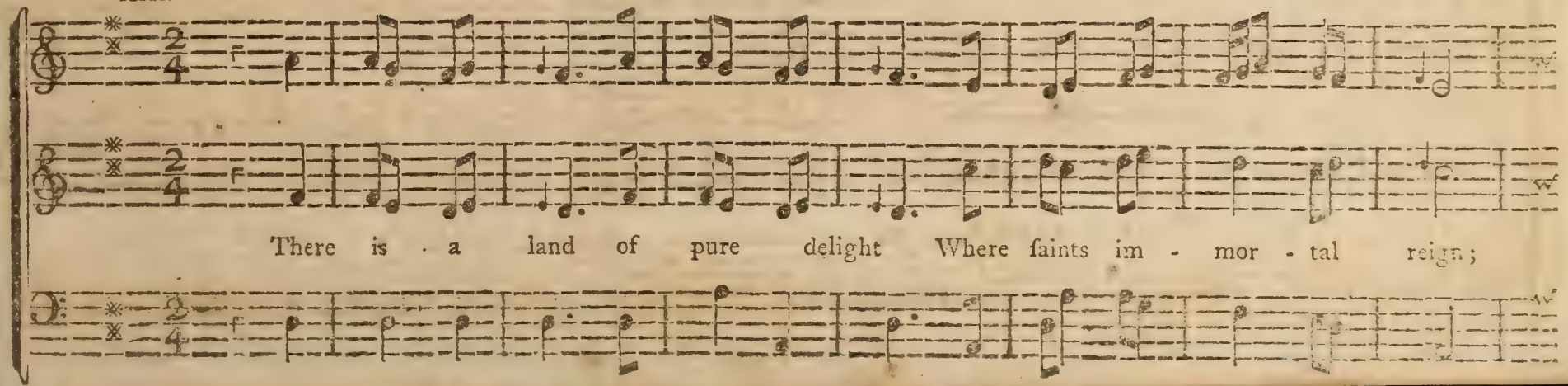
Moravia. *Continued.*



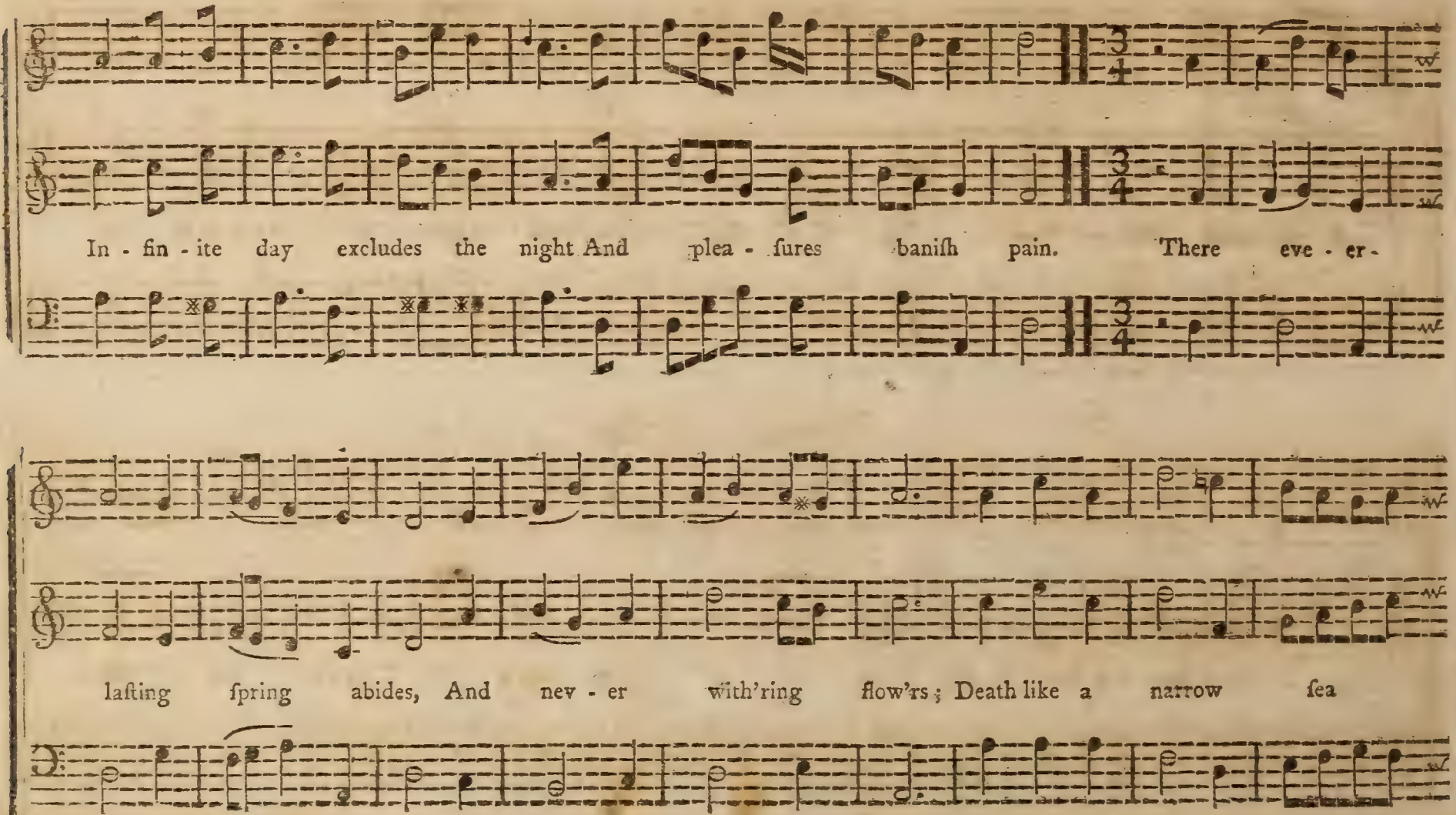


Somersworth. C. M.

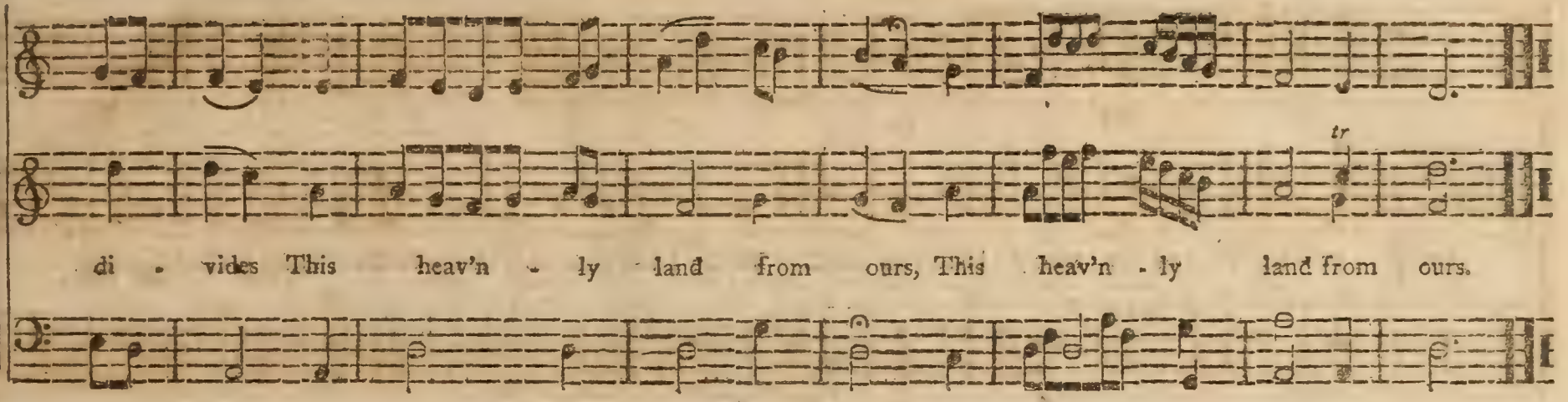
AIR.



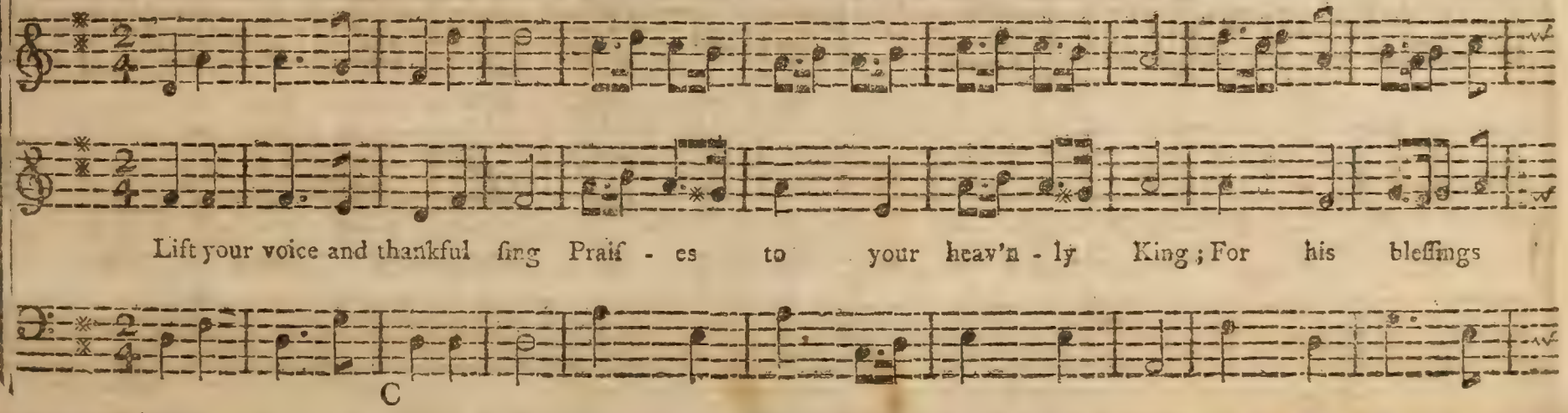
Somersworth. *Continued.*



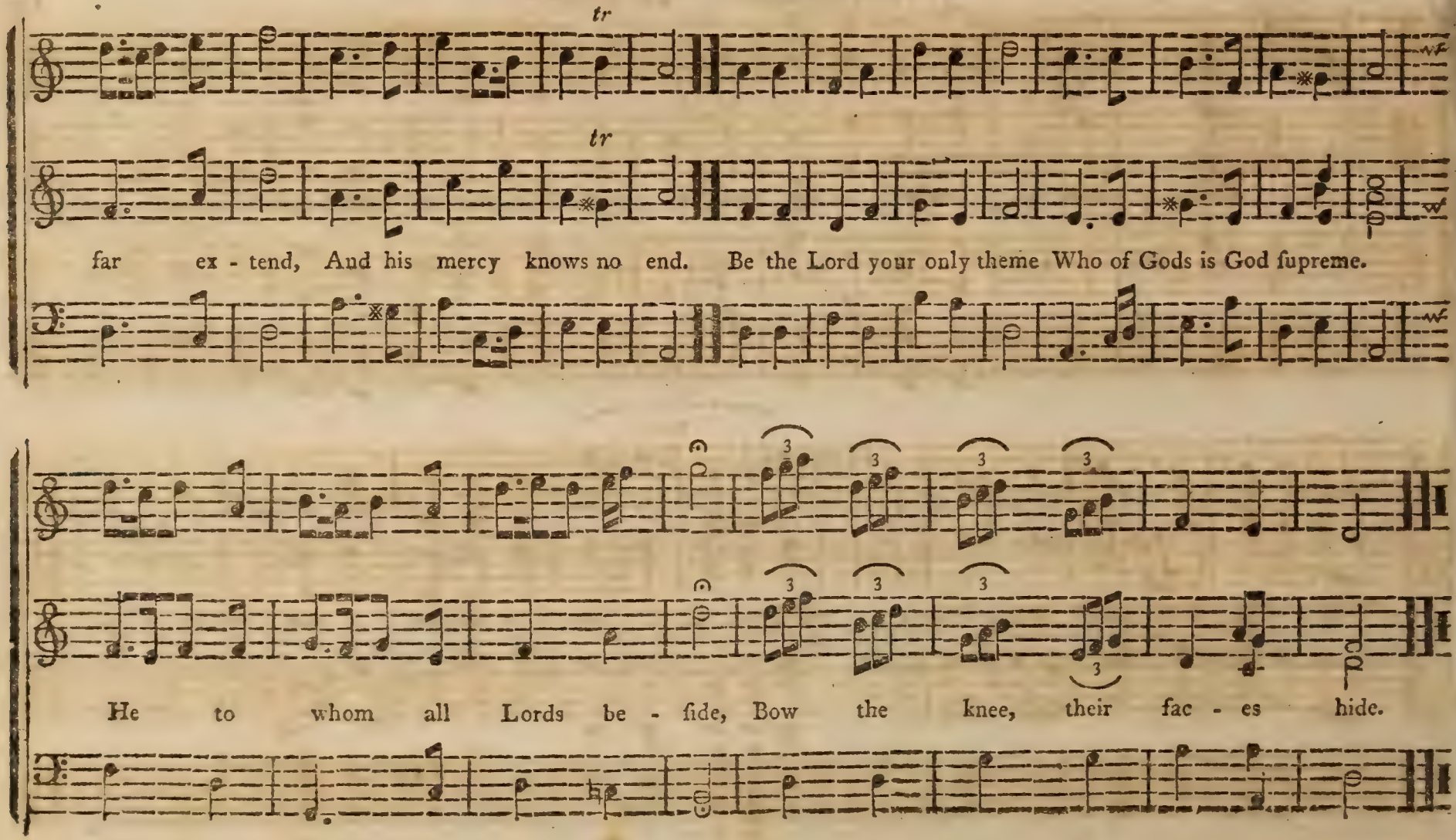
Somersworth. *Continued.*



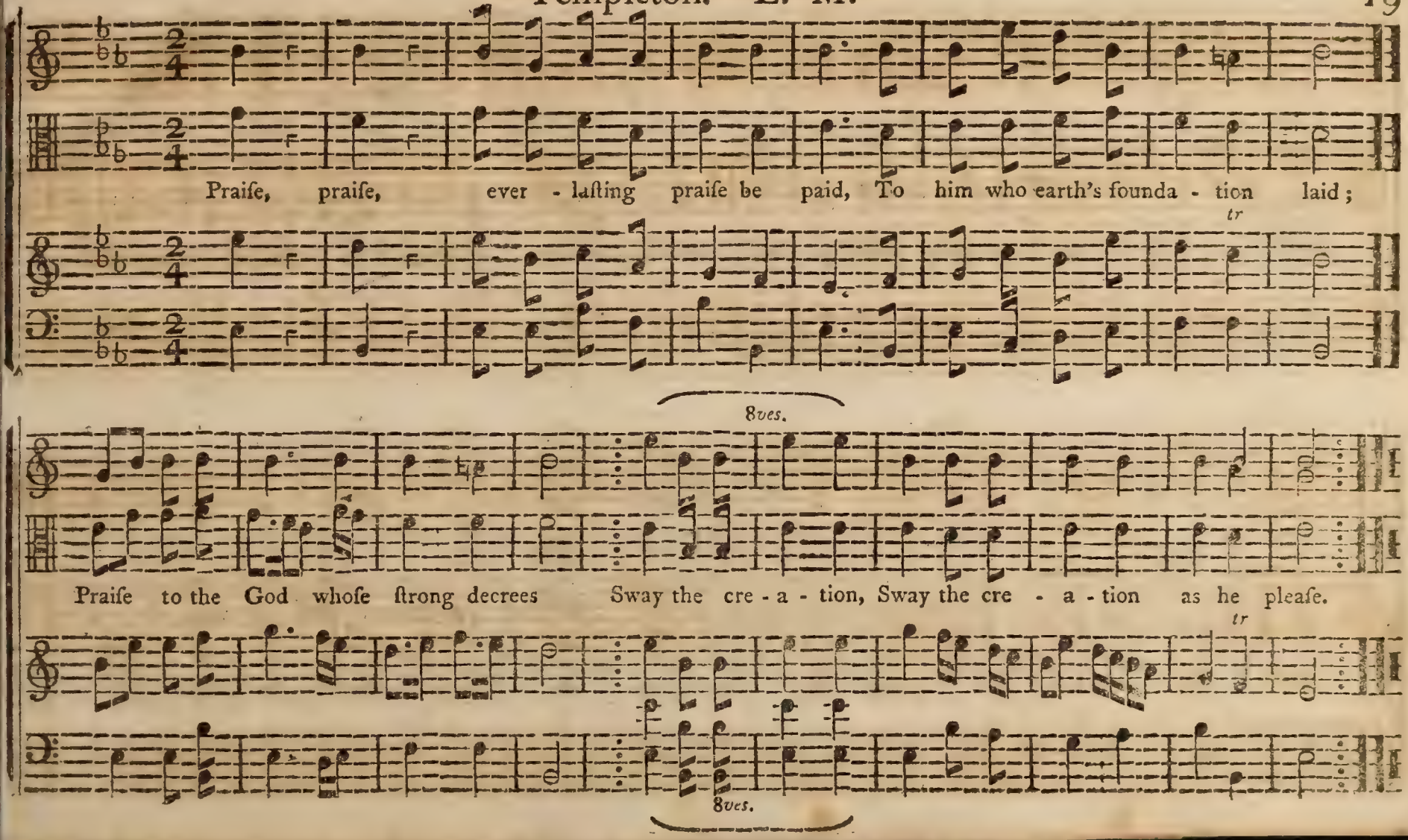
Harvard. *Sevens.*



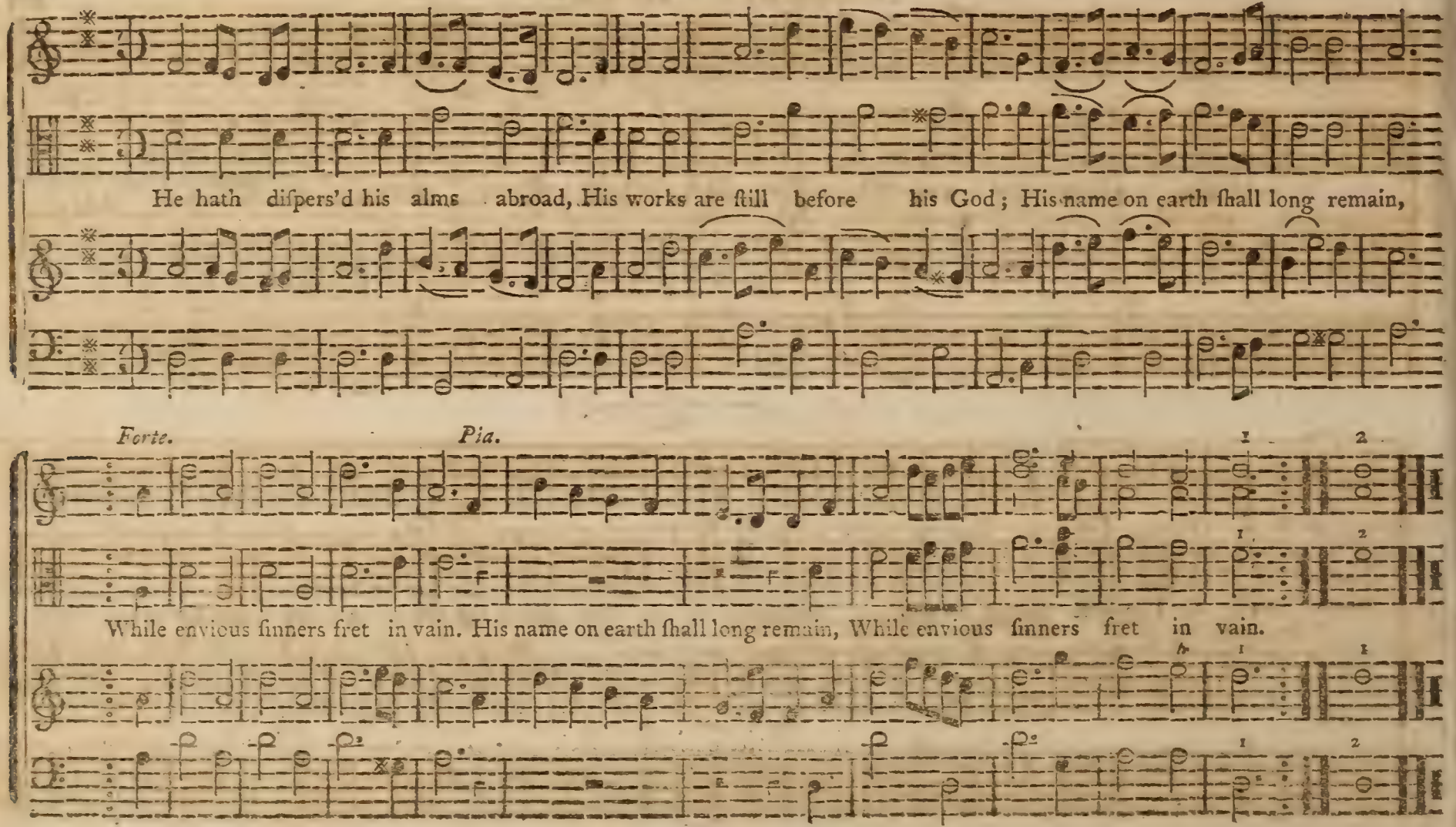
Harvard. *Continued.*



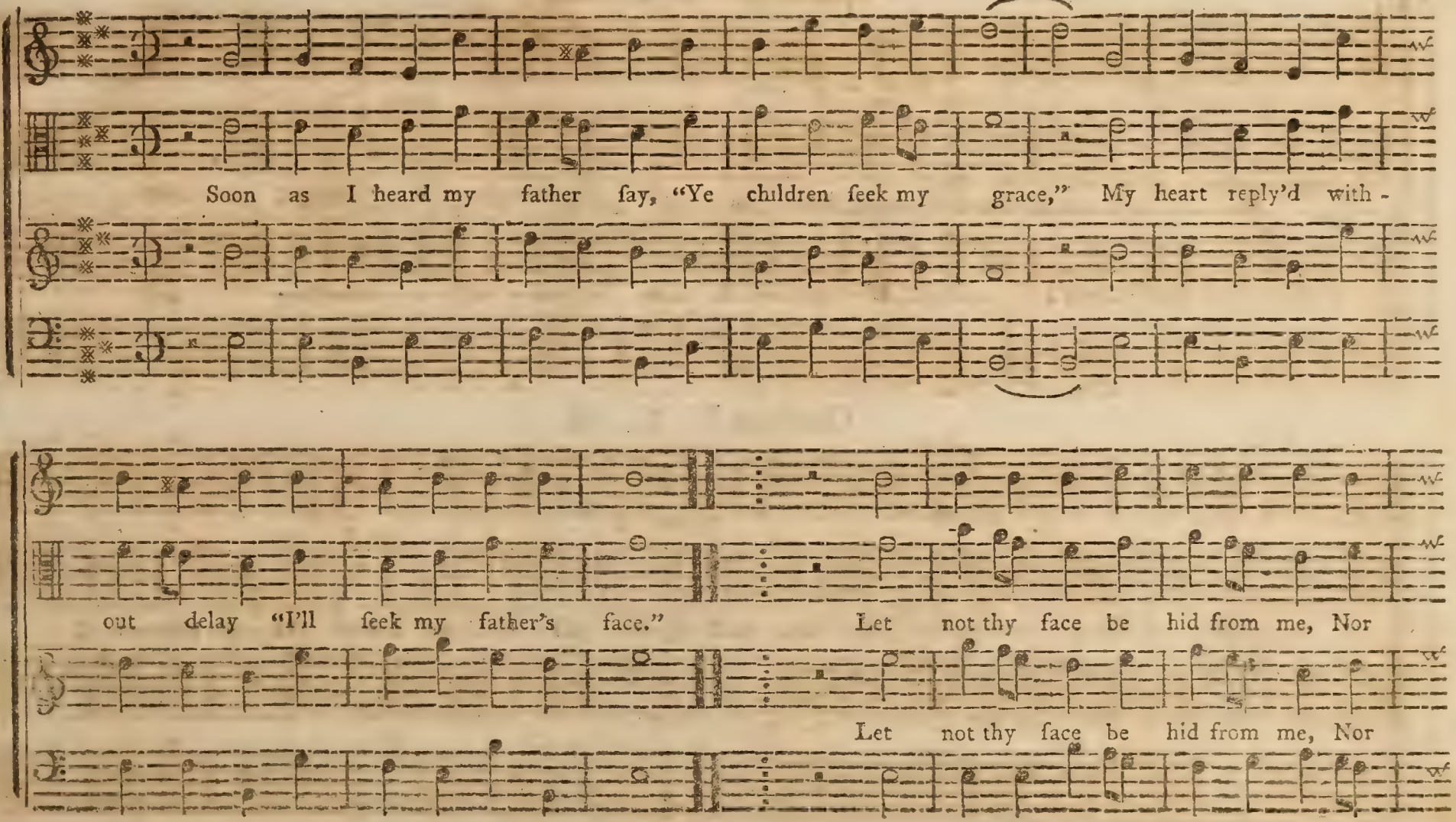
Templeton. L. M.



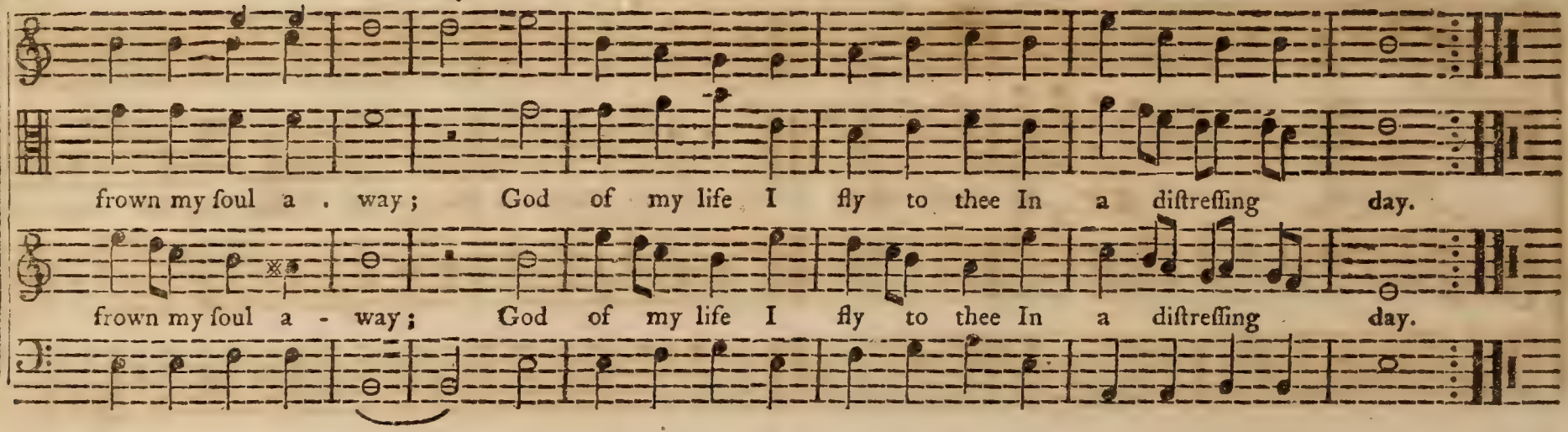
Hamilton. L. M.


He hath diſpers'd his alms abroad, His works are ſtill before his God; His name on earth ſhall long remain,
Forte.
Pia.
While envious ſinners fret in vain. His name on earth ſhall long remain, While envious ſinners fret in vain.

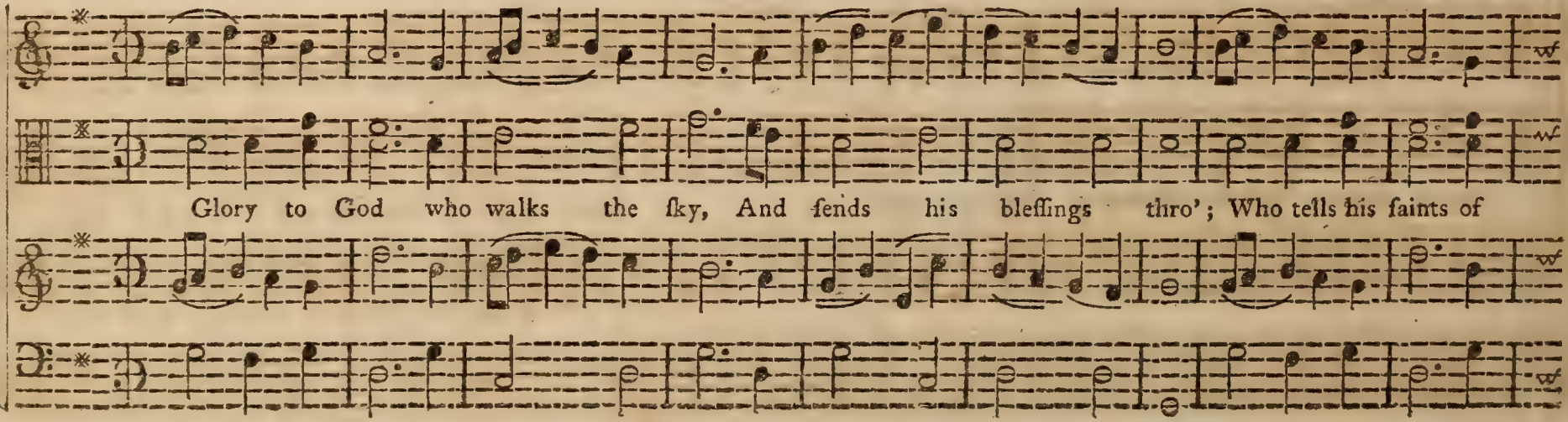
Berwick. C. M.

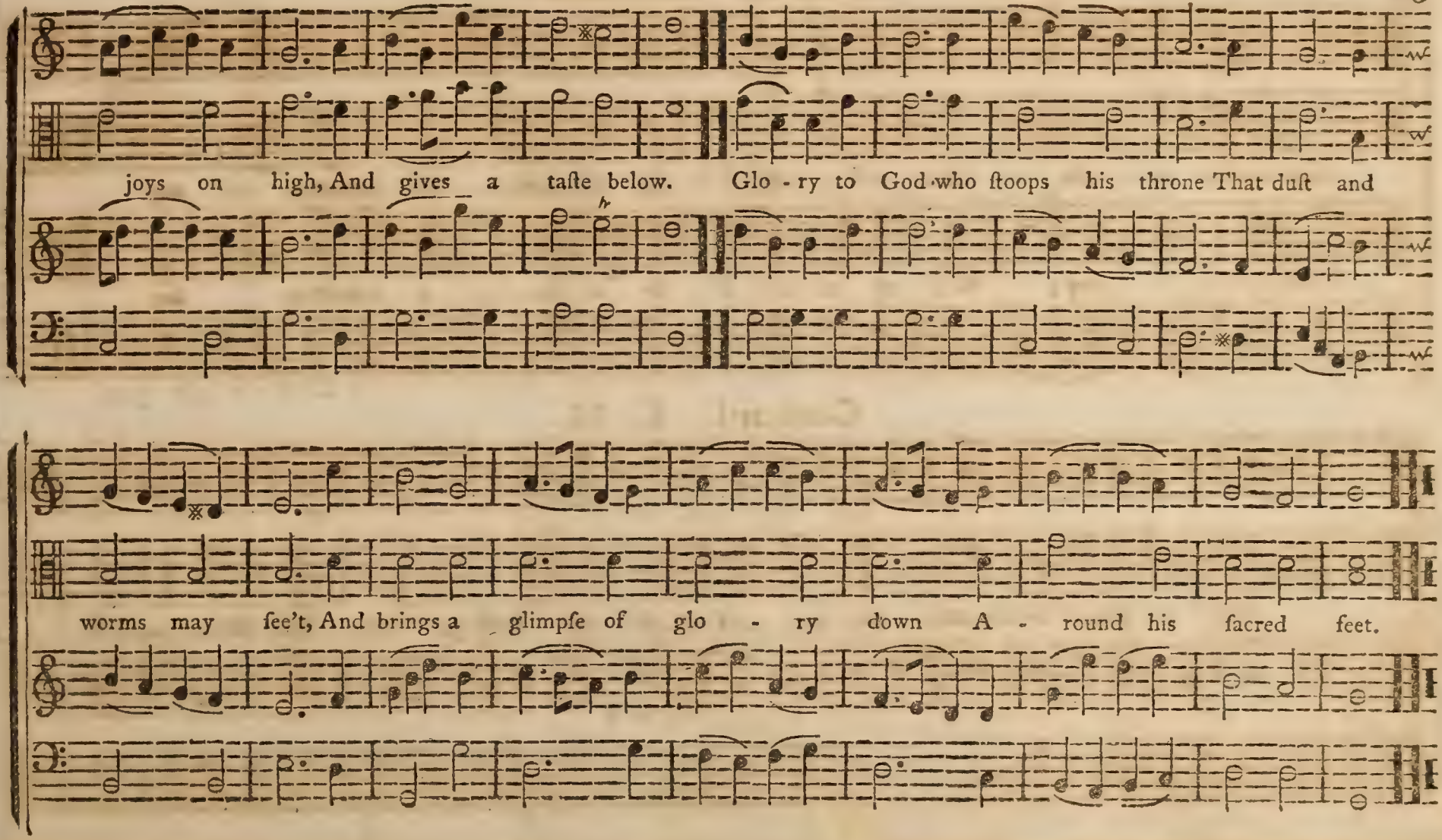

Soon as I heard my father ſay, "Ye children ſeek my grace," My heart reply'd with-
out delay "I'll ſeek my father's face." Let not thy face be hid from me, Nor
Let not thy face be hid from me, Nor

Berwick. *Continued.*

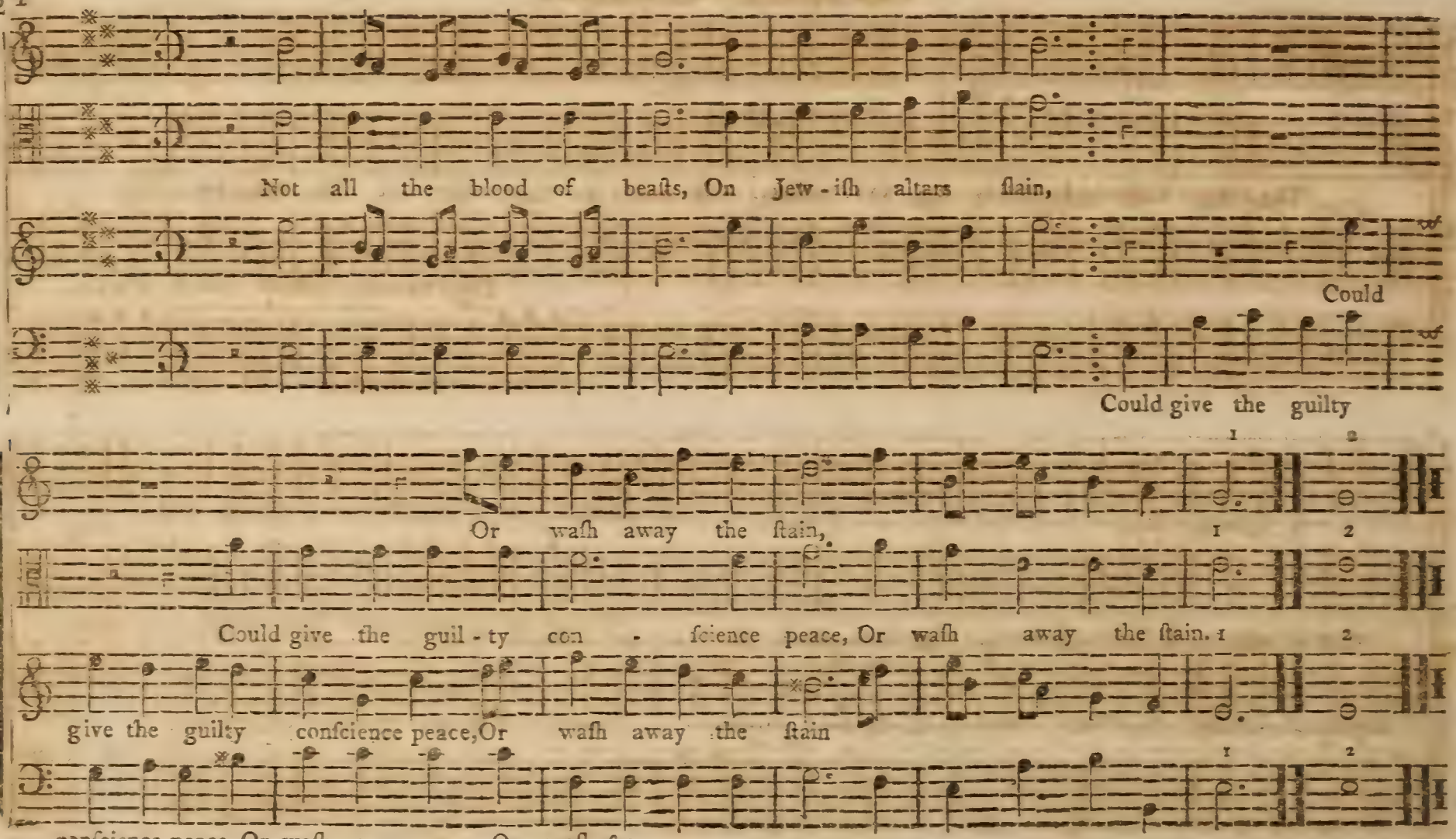


Concord. C. M.

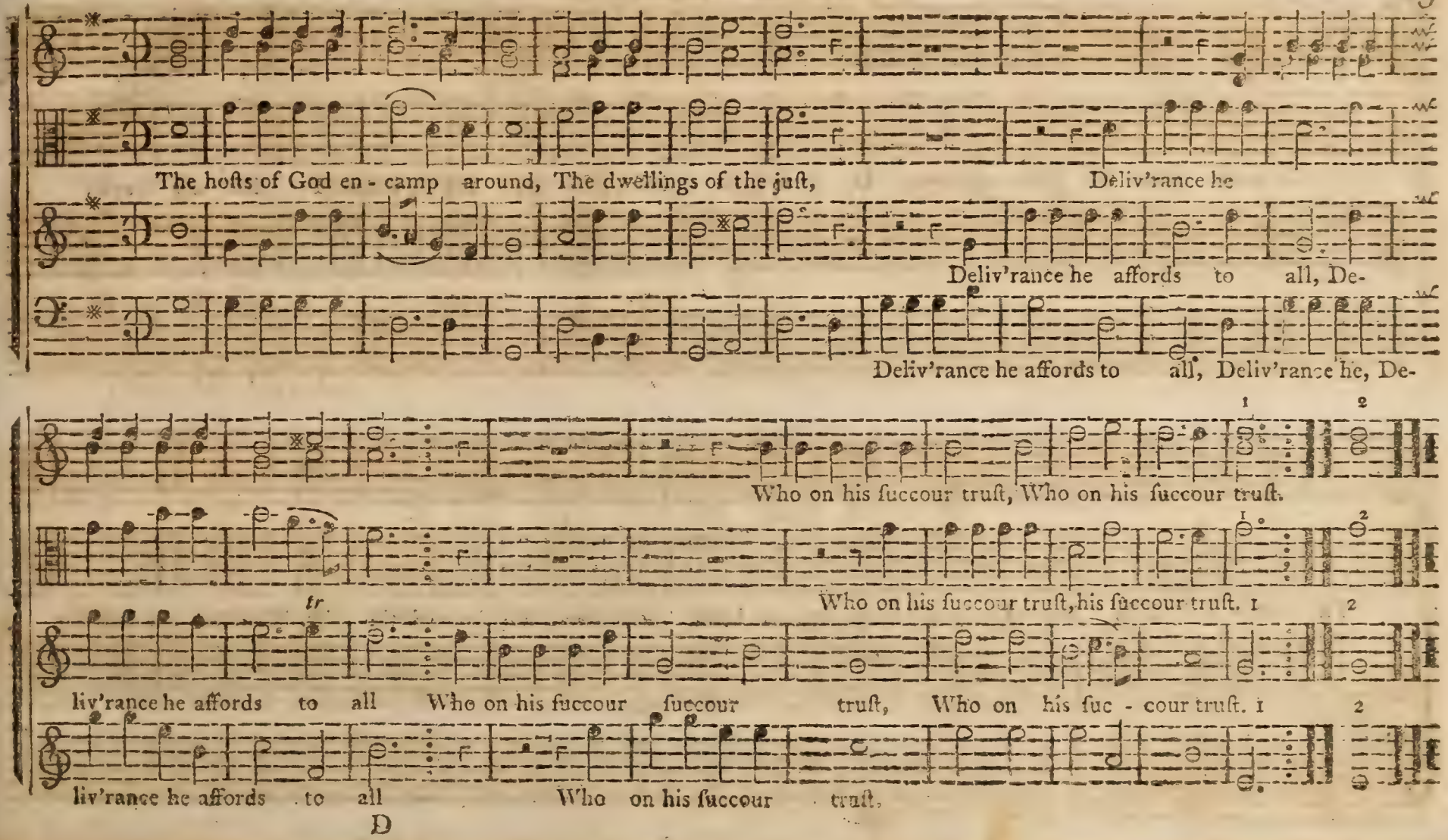



joys on high, And gives a taſte below. Glo - ry to God who ſtoops his throne That duſt and
worms may ſee't, And brings a glimpſe of glo - ry down A - round his ſacred feet.

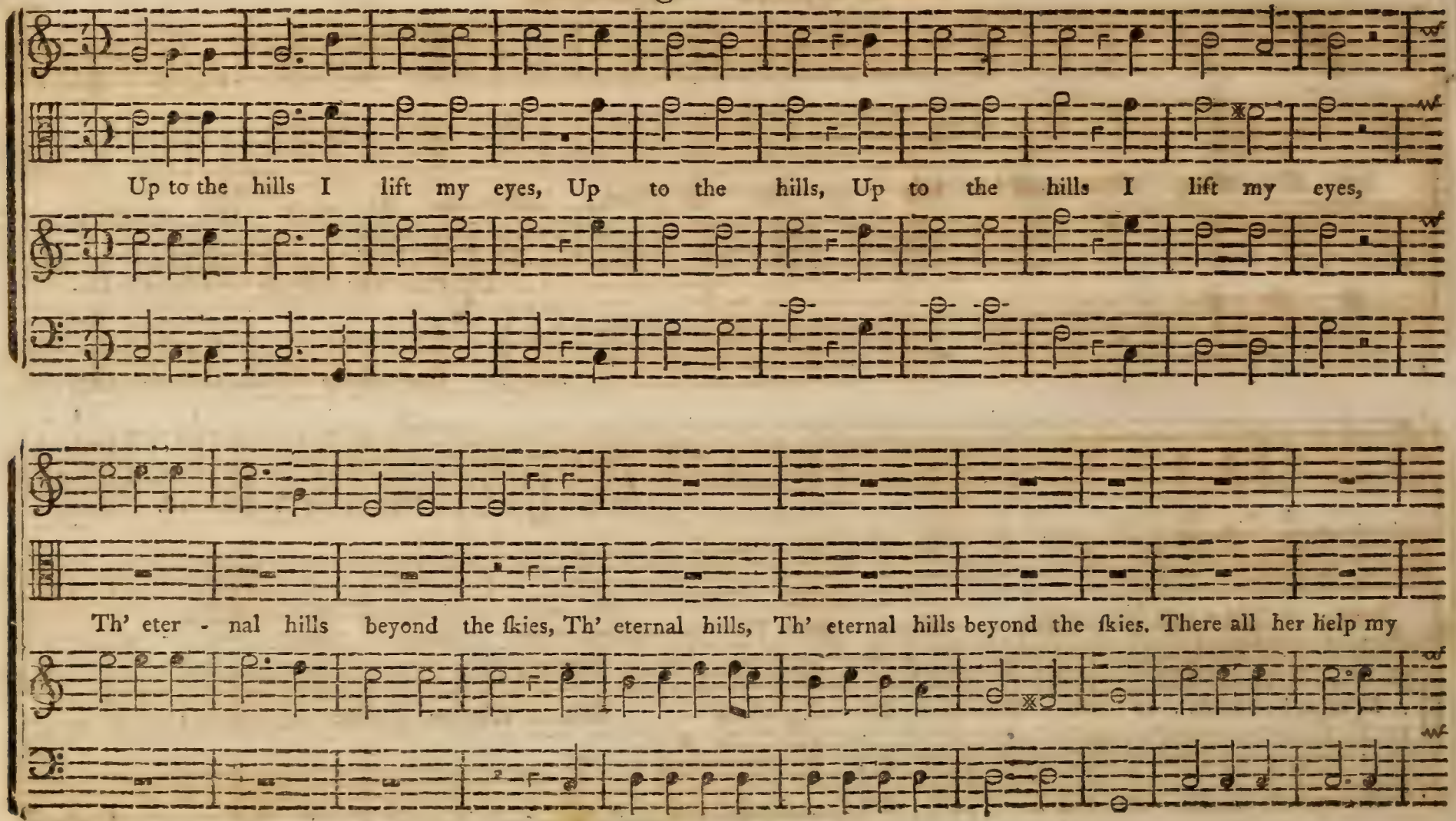
Brentwood. S. M.

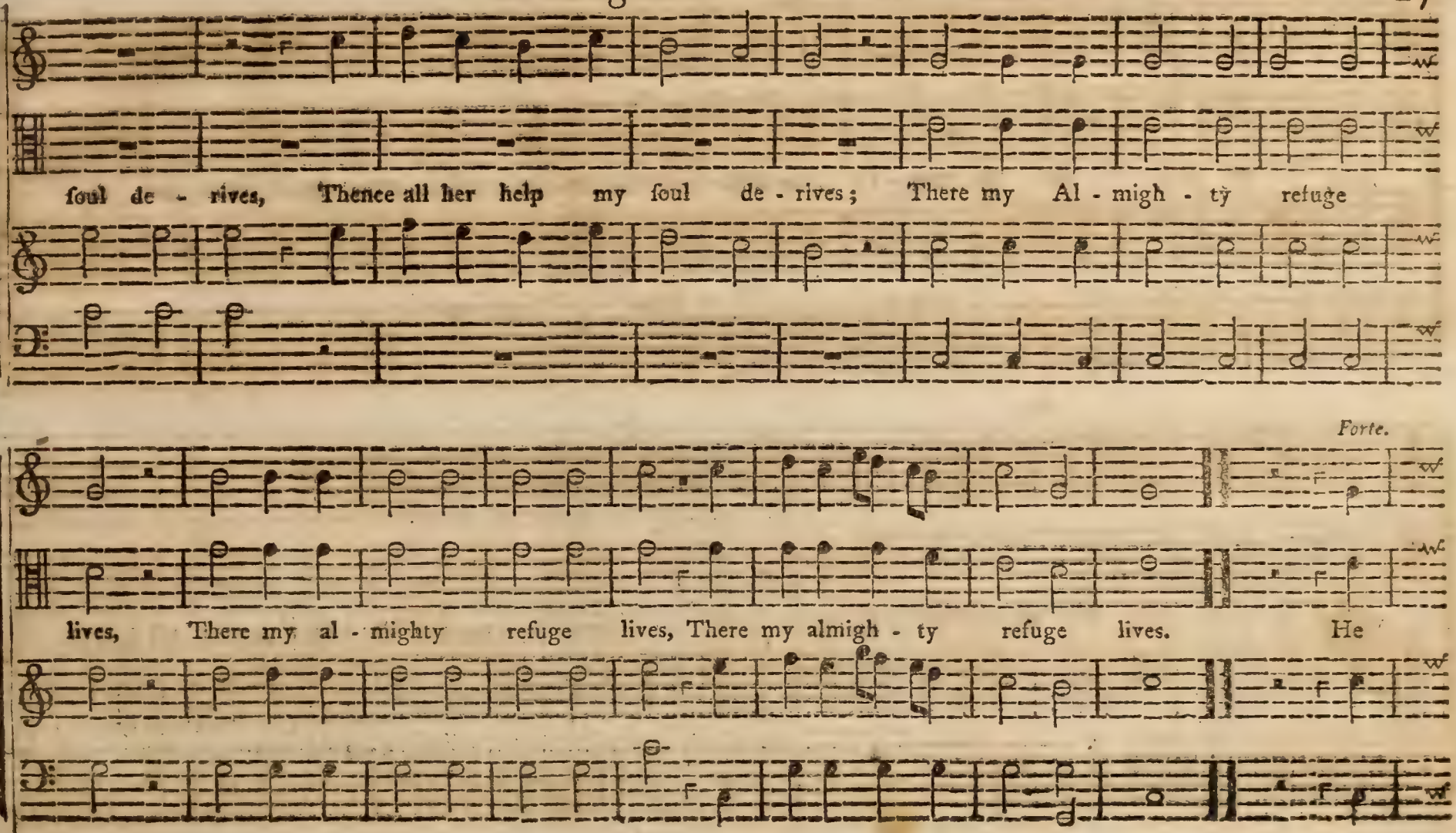


Gorham. C. M.


The hoſts of God en - camp around, The dwellings of the juſt, Deliv'rance he
Deliv'rance he affords to all, De-
Deliv'rance he affords to all, Deliv'rance he, De-
Who on his ſuccour truſt, Who on his ſuccour truſt.
tr
Who on his ſuccour truſt, his ſuccour truſt.
liv'rance he affords to all Who on his ſuccour ſuccour truſt, Who on his ſuc - cour truſt.
liv'rance he affords to all Who on his ſuccour truſt.

Rockingham. L. M.




soul de - rives, Thence all her help my soul de - rives; There my Al - migh - ty refuge
Forte.
lives, There my al - mighty refuge lives, There my almigh - ty refuge lives. He

Rockingham. *Continued.*

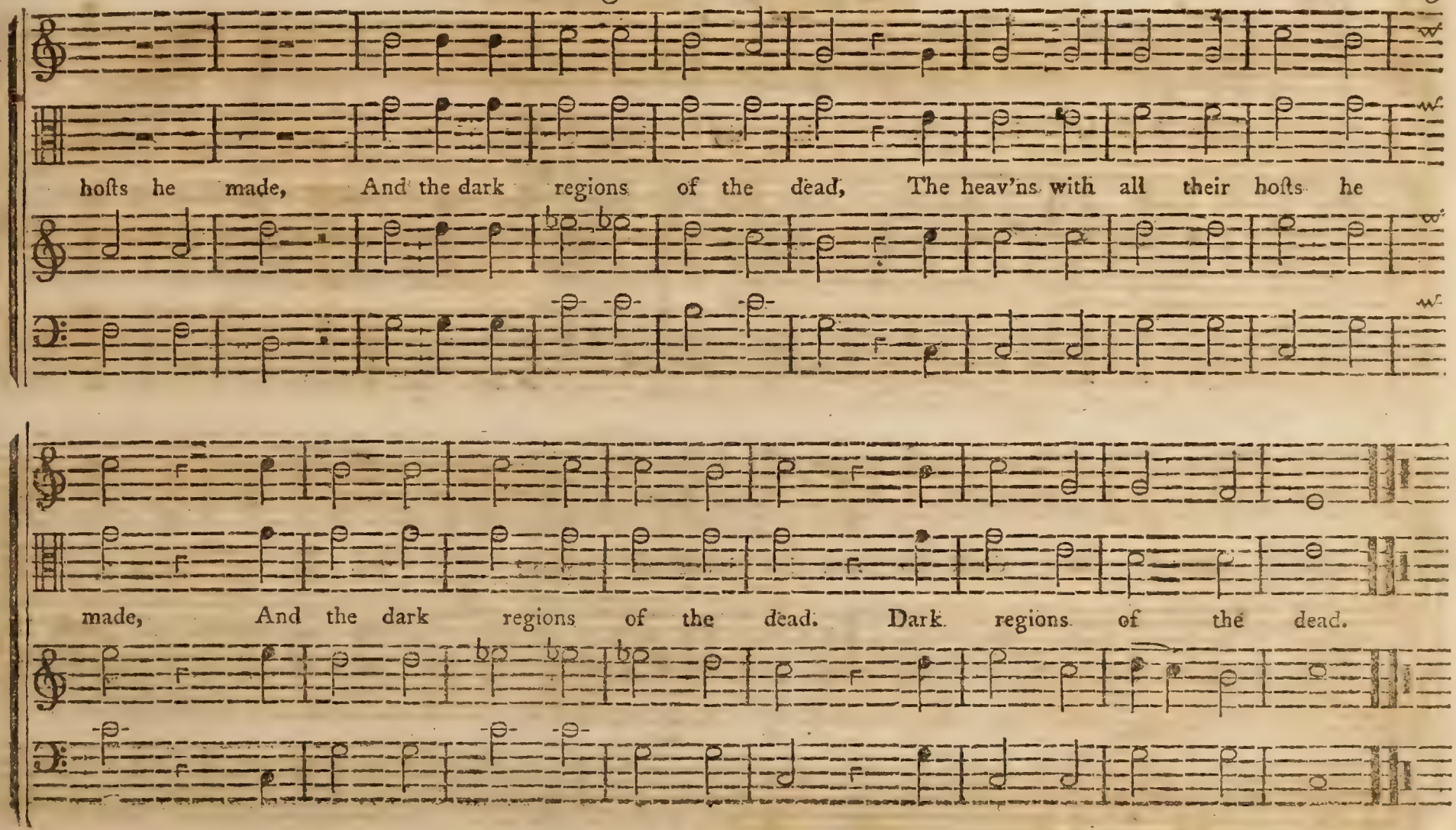
Pia. *Forte.*

lives, He lives, the everlaſting God, Who built the world and ſpread the flood, Who built the

Pia.

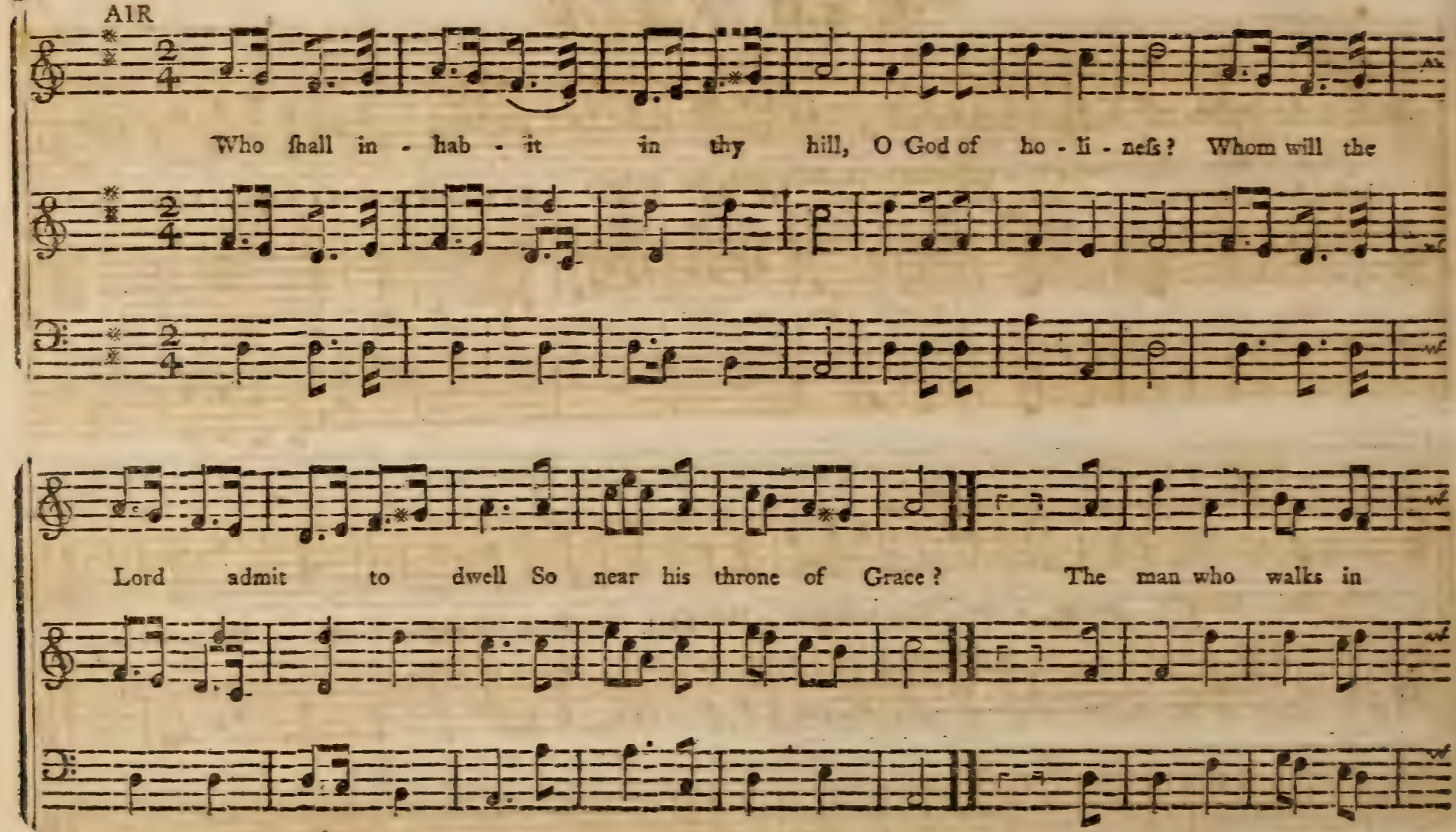
Who built the world, who ſpread the flood;

world and ſpread the flood Who built the world, The heav'ns with all their


hosts he made, And the dark regions of the dead, The heav'ns with all their hosts he
made, And the dark regions of the dead. Dark regions of the dead.

Mansfield. C. M.

AIR



Mansfield. *Continued.*

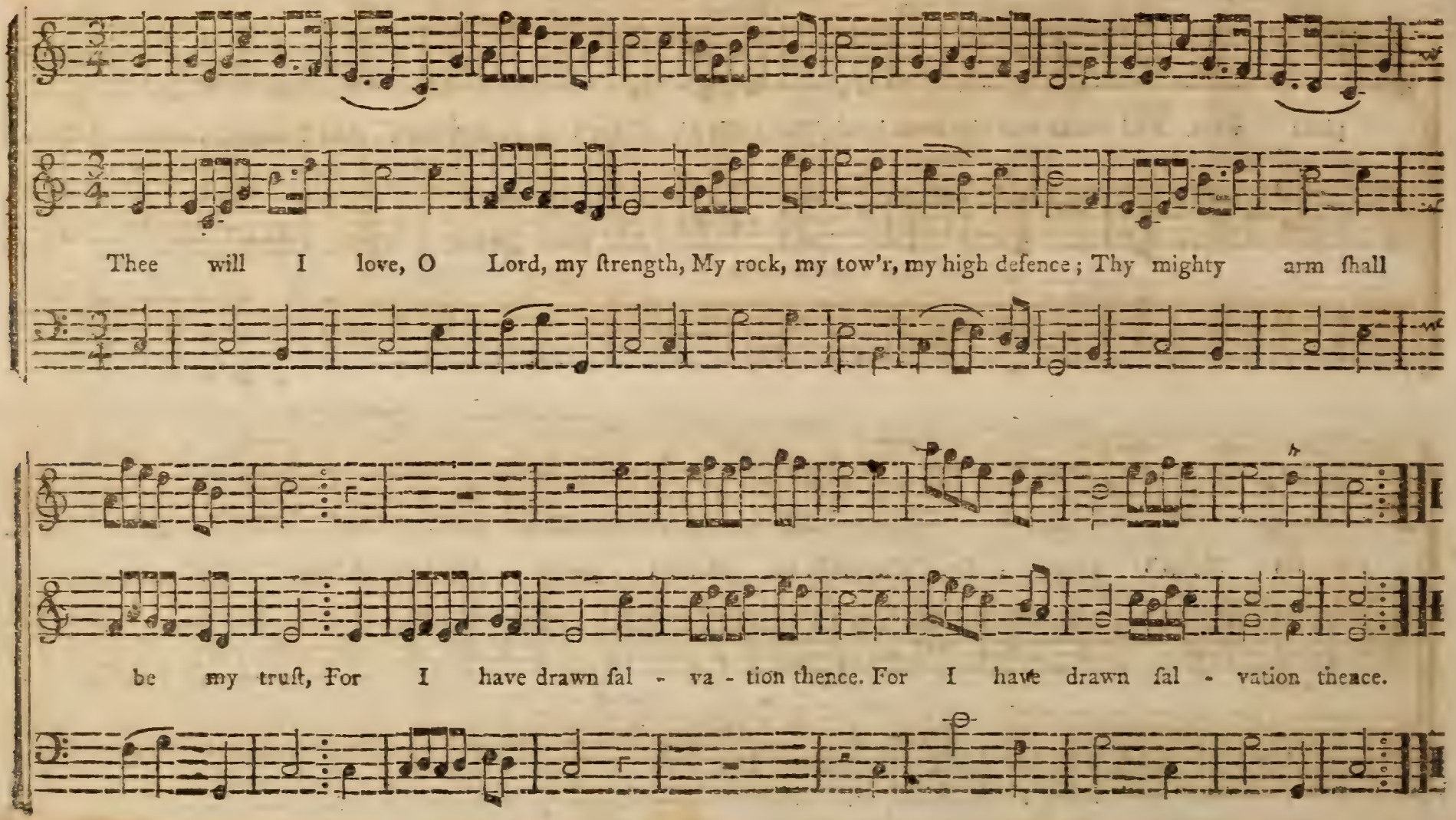
tr *Piano.* *Forte.*

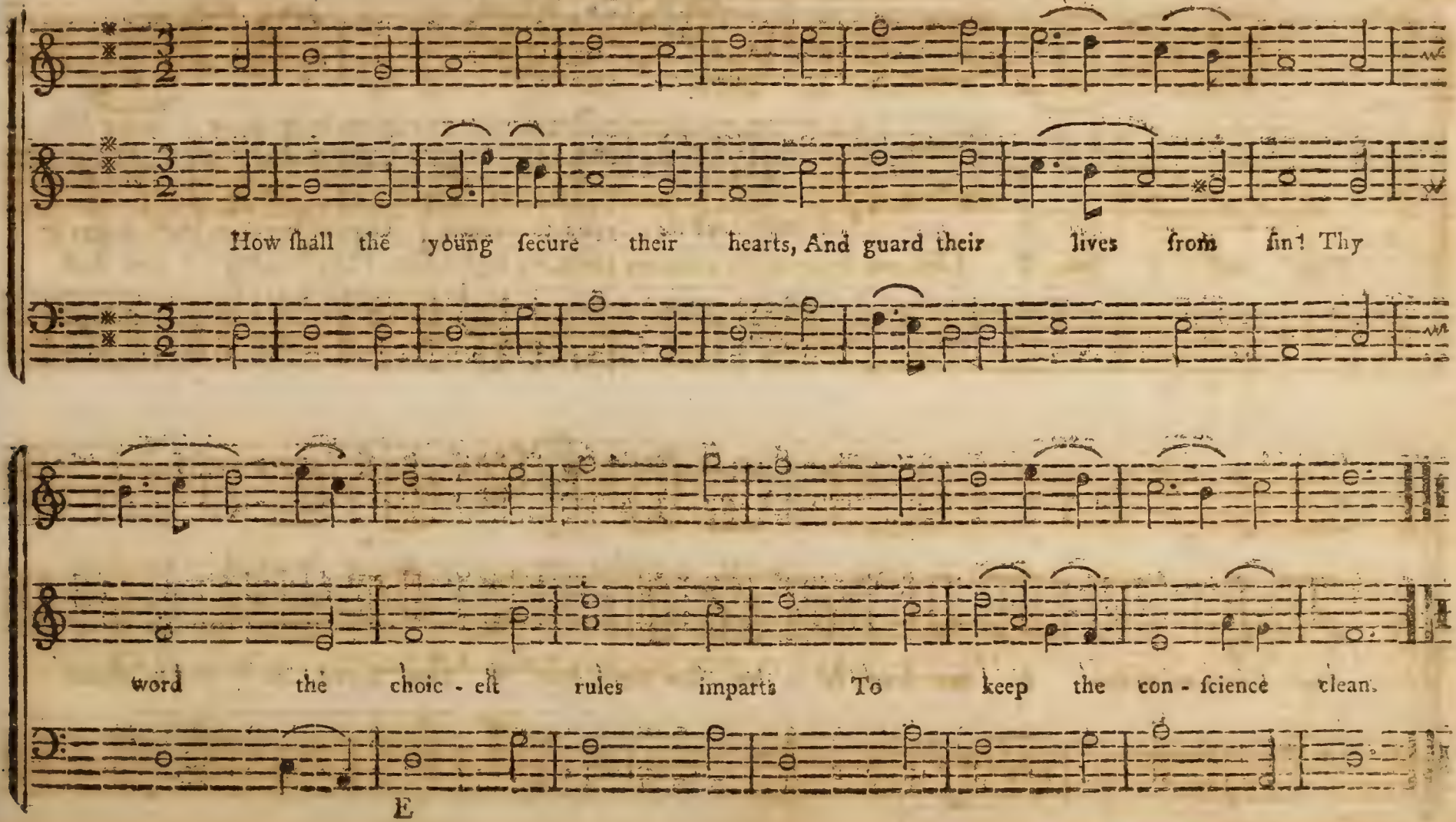
pious ways, And works with righteous hands, Who truſts his Maker's prom - iſes, And follows his commands. Who

F F.

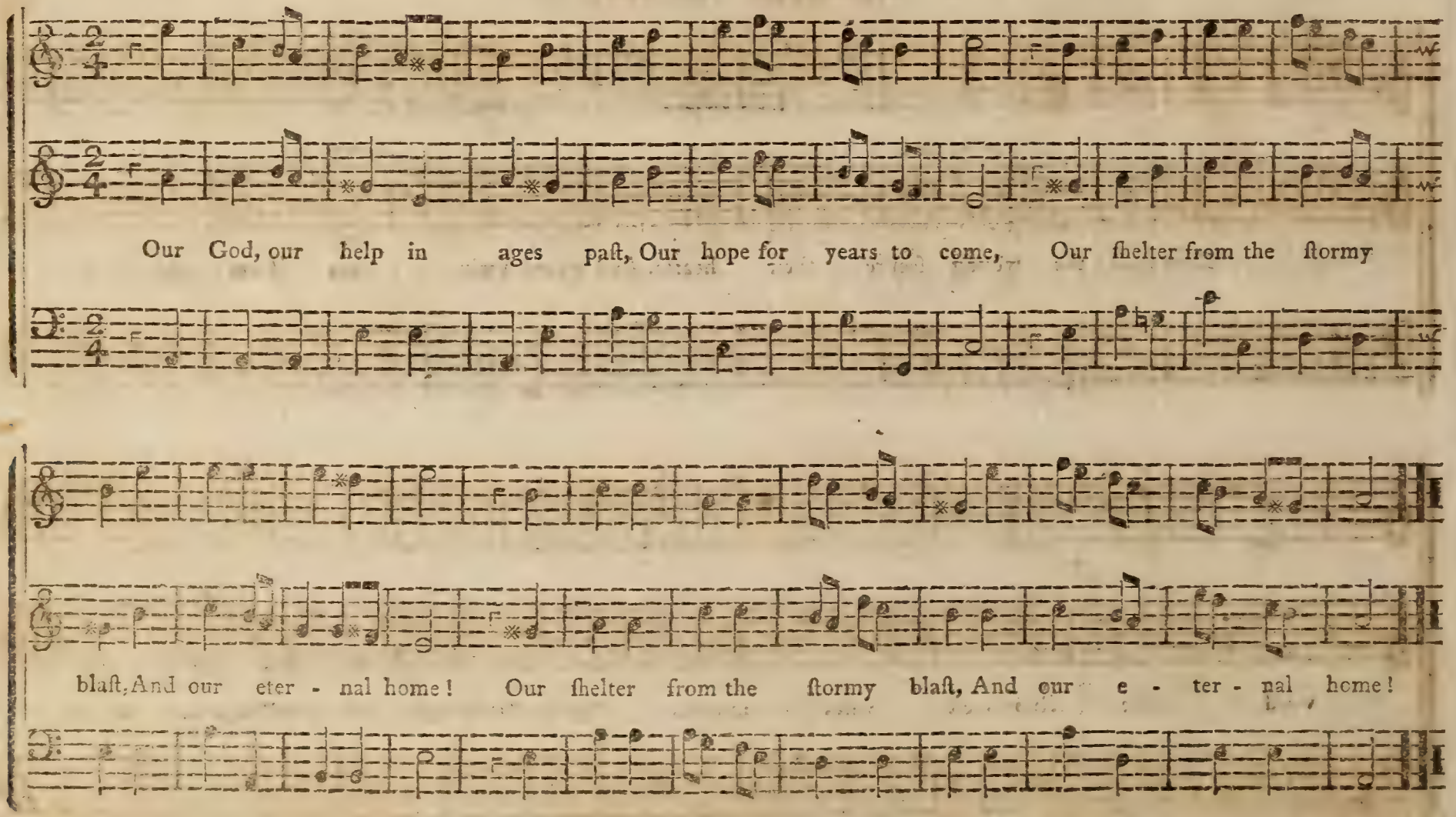
truſts his Maker's promi - ſes, Who truſts his Maker's promi - ſes, And follows his commands.

Newton. C. M.

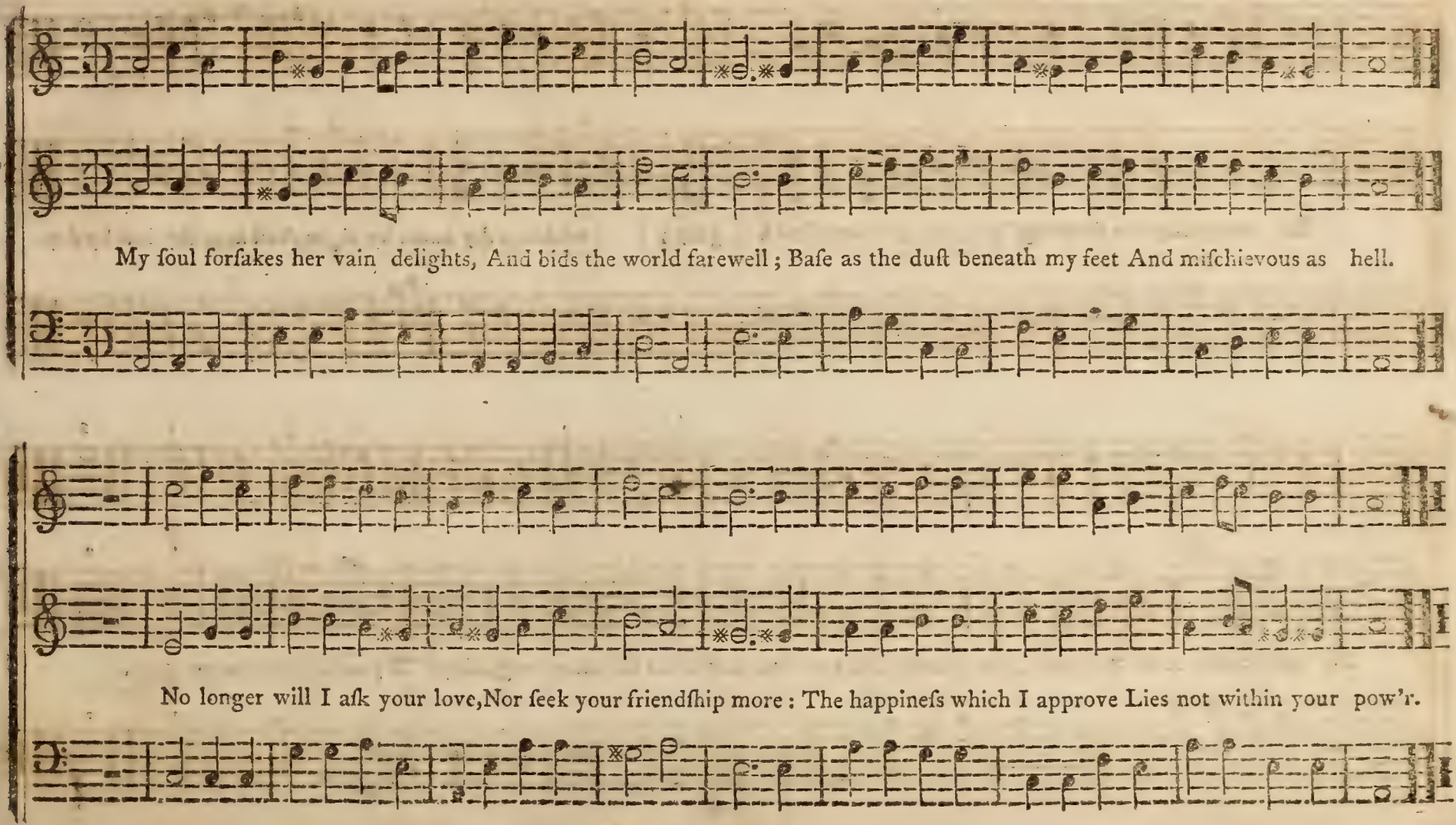

Thee will I love, O Lord, my ſtrength, My rock, my tow'r, my high defence; Thy mighty arm ſhall
be my truſt, For I have drawn ſal - va - tion thence. For I have drawn ſal - vation thence.


How ſhall the young ſecure their hearts, And guard their lives from ſin! Thy
word the choic - eſt rules imparts To keep the con - ſcience clean.

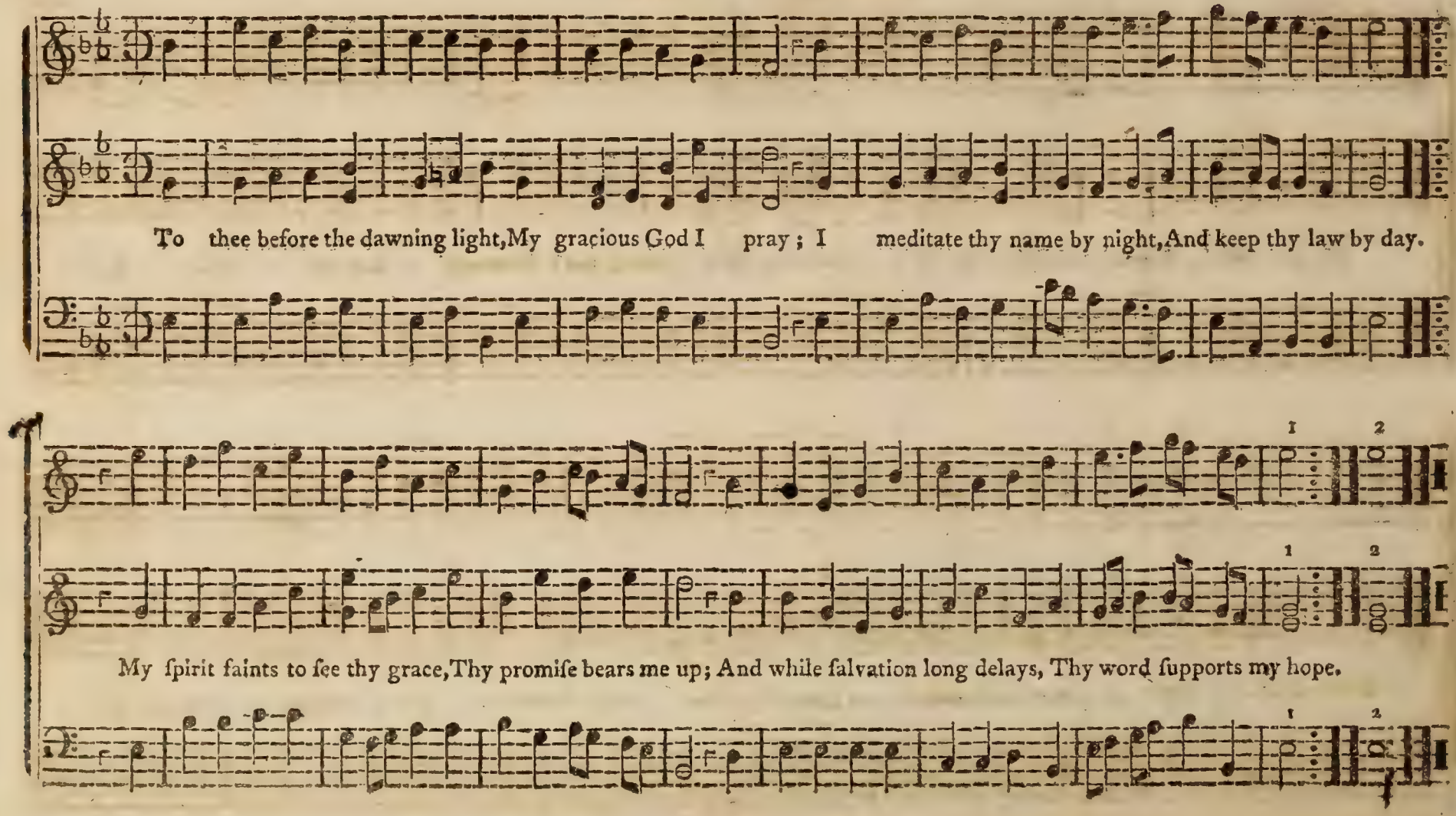
Litchfield, C. M.



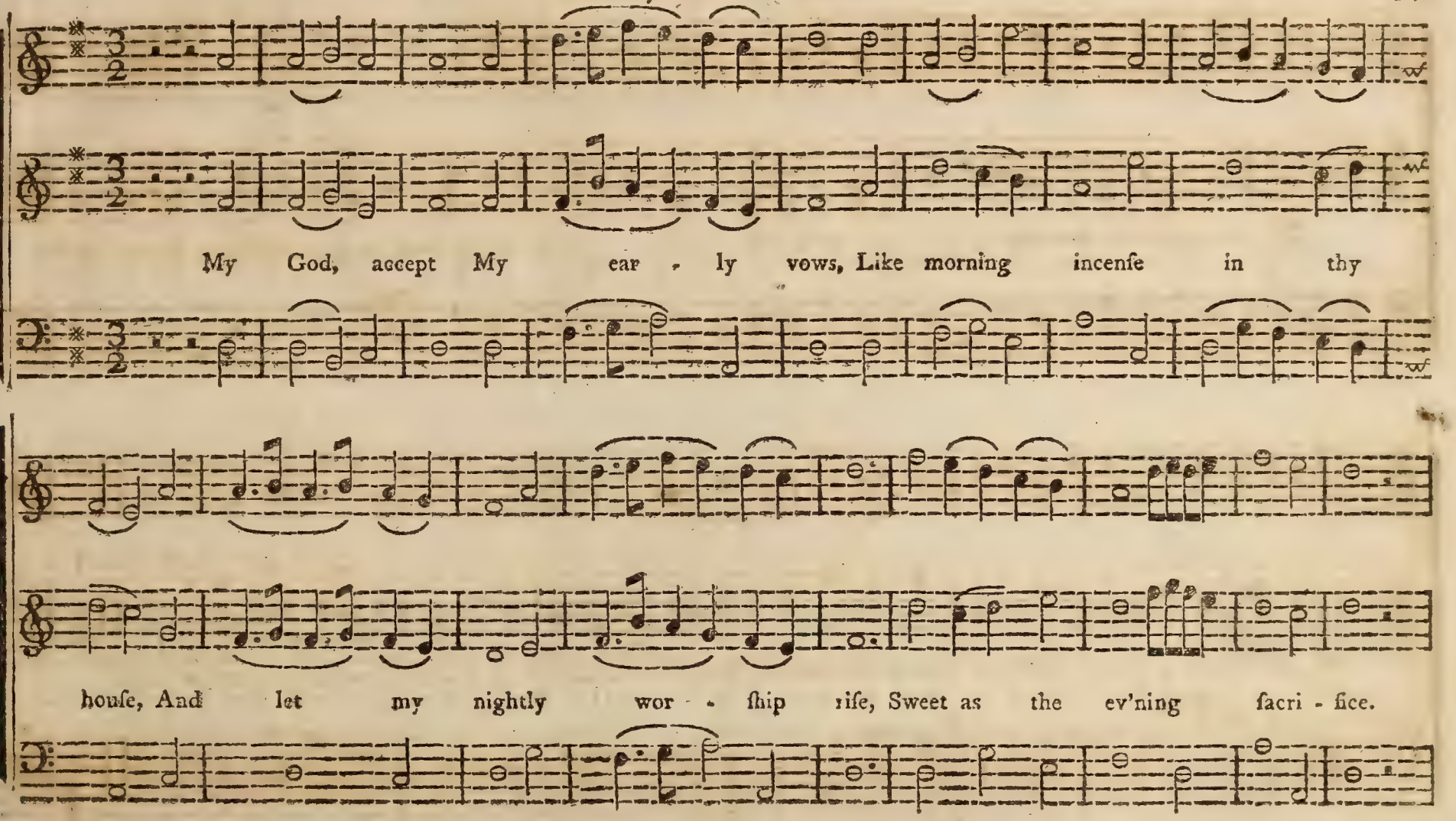
Weston. C. M.


My ſoul forſakes her vain delights, And bids the world farewell; Baſe as the duſt beneath my feet And miſchievous as hell.
No longer will I aſk your love, Nor ſeek your friendſhip more: The happineſs which I approve Lies not within your pow'r.

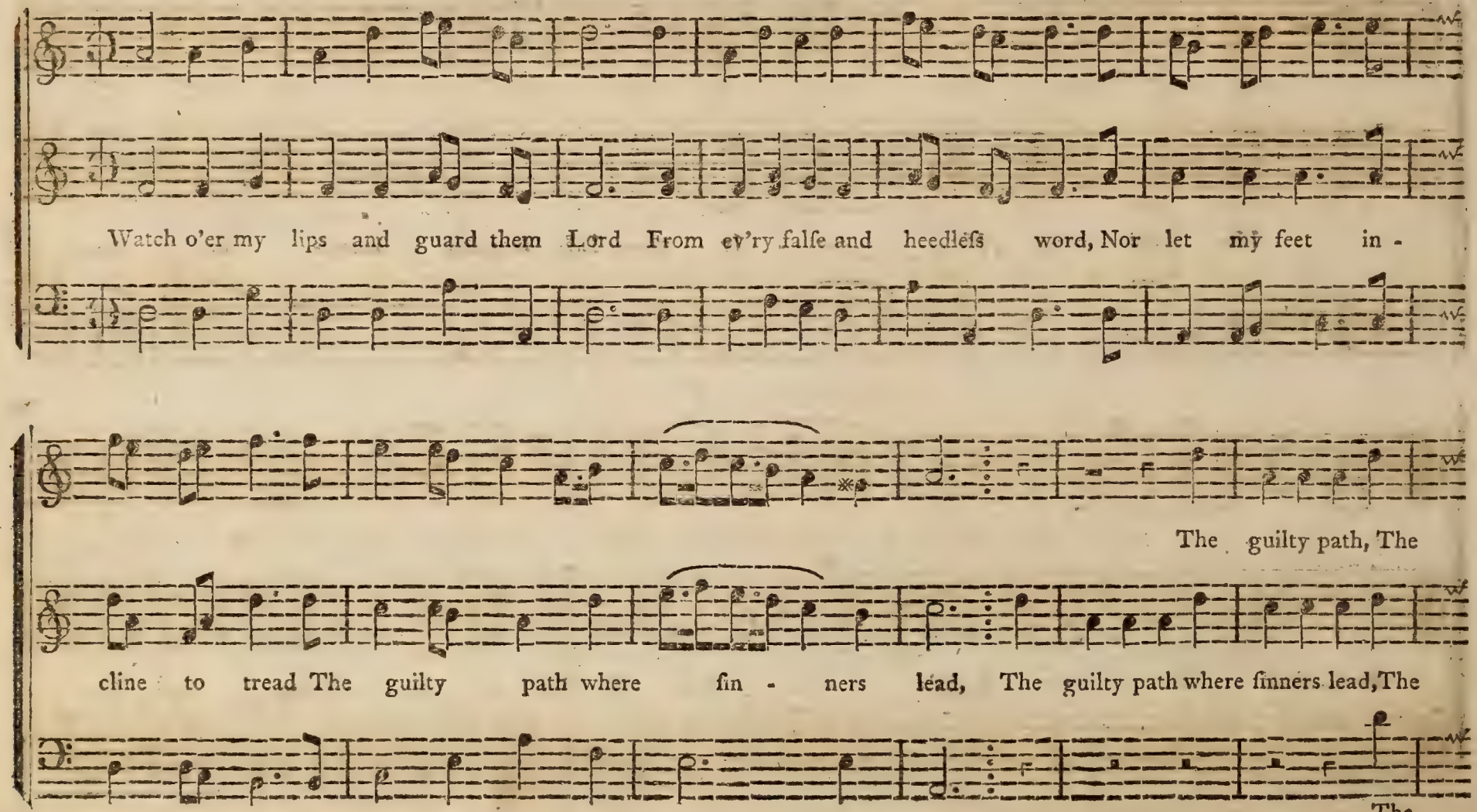
Ispahan, C. M.


To thee before the dawning light, My gracious God I pray; I meditate thy name by night, And keep thy law by day.
My ſpirit faints to ſee thy grace, Thy promiſe bears me up; And while ſalvation long delays, Thy word ſupports my hope.

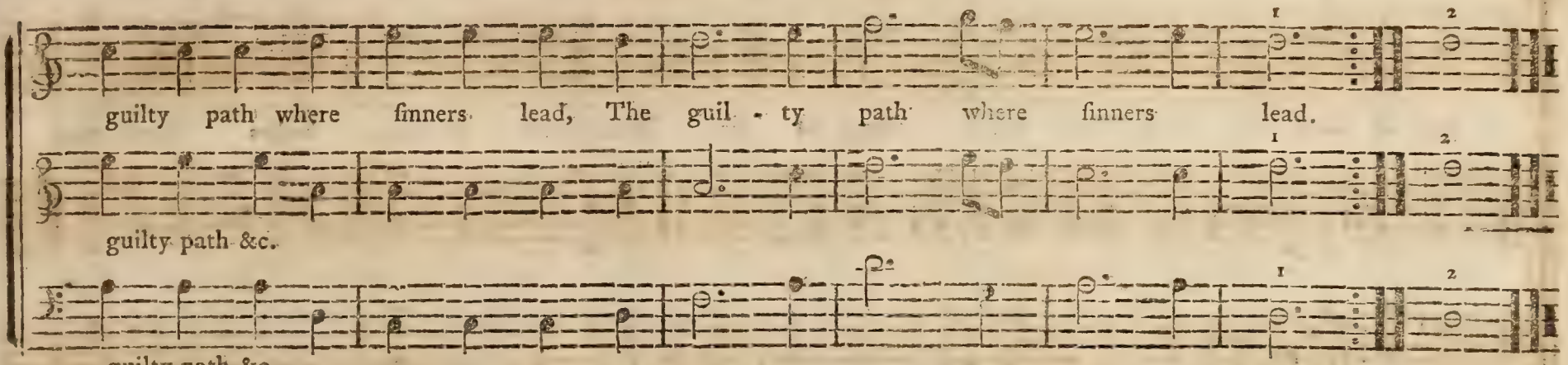
Shirley. L. M.


My God, accept My ear - ly vows, Like morning incenſe in thy
houſe, And let my nightly wor - ſhip riſe, Sweet as the ev'ning ſacri - fice.

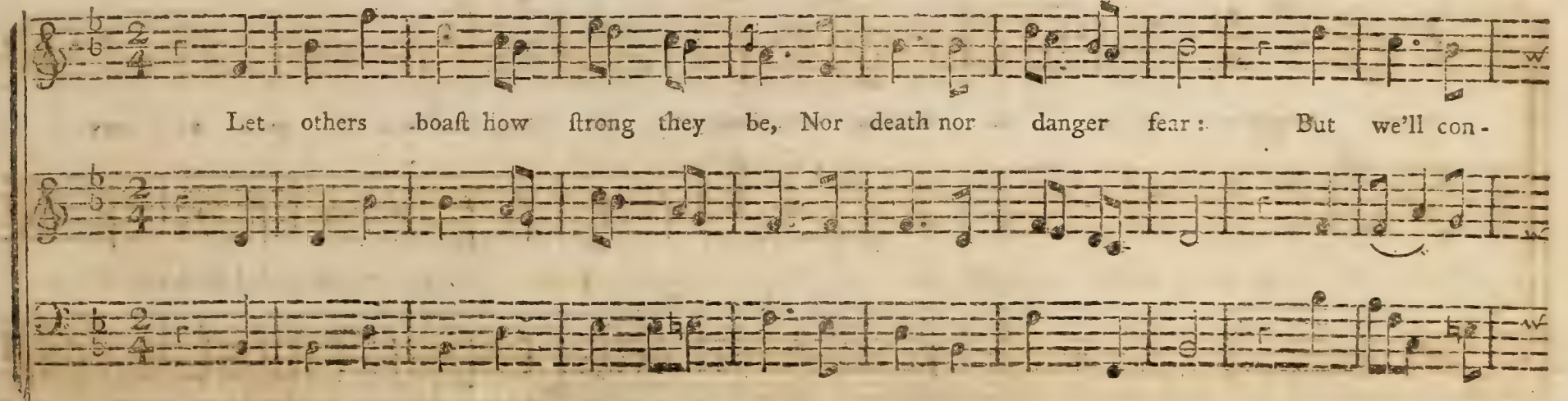
Shirley. *Continued.*



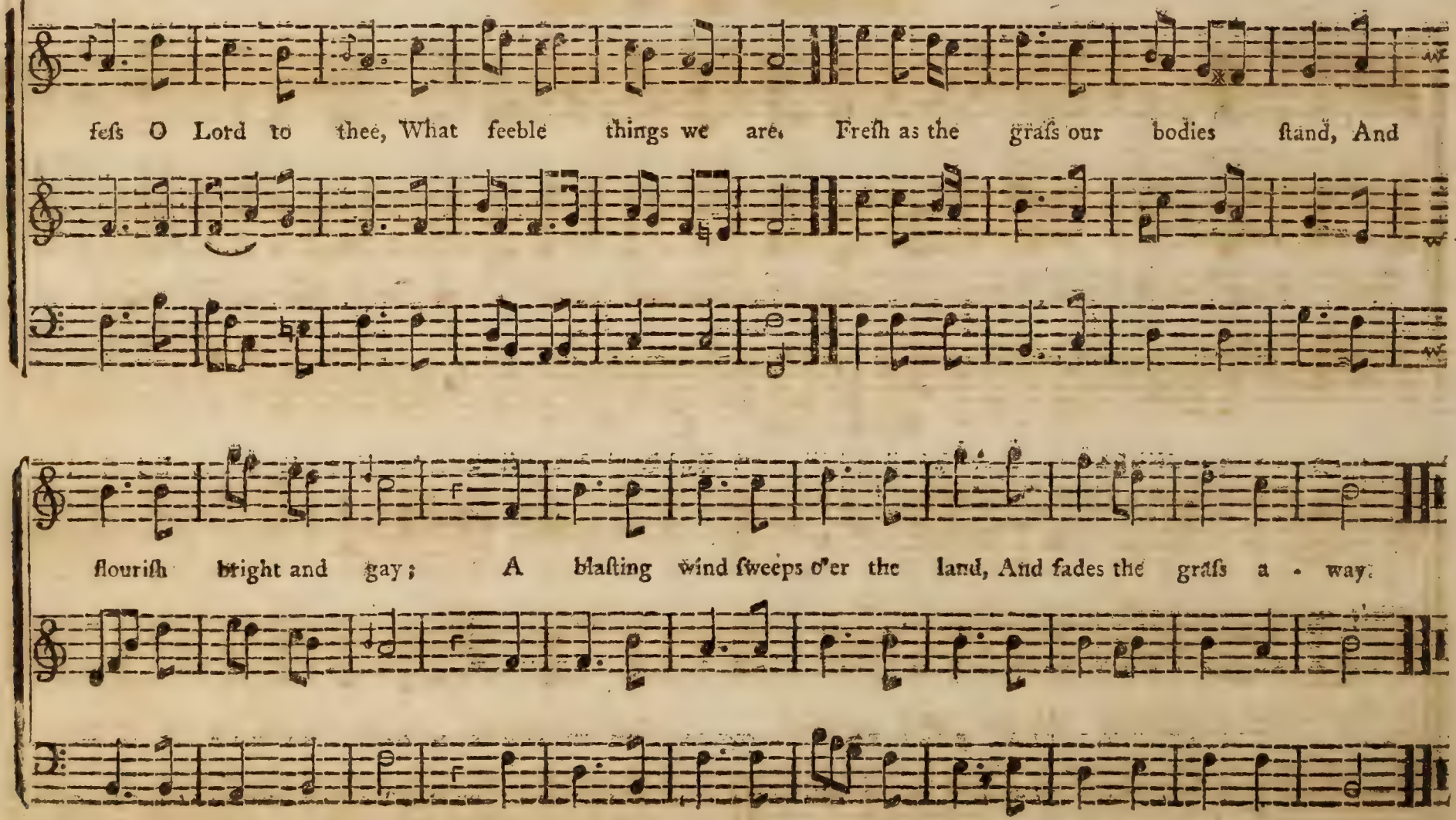
Shirley. *Continued.*

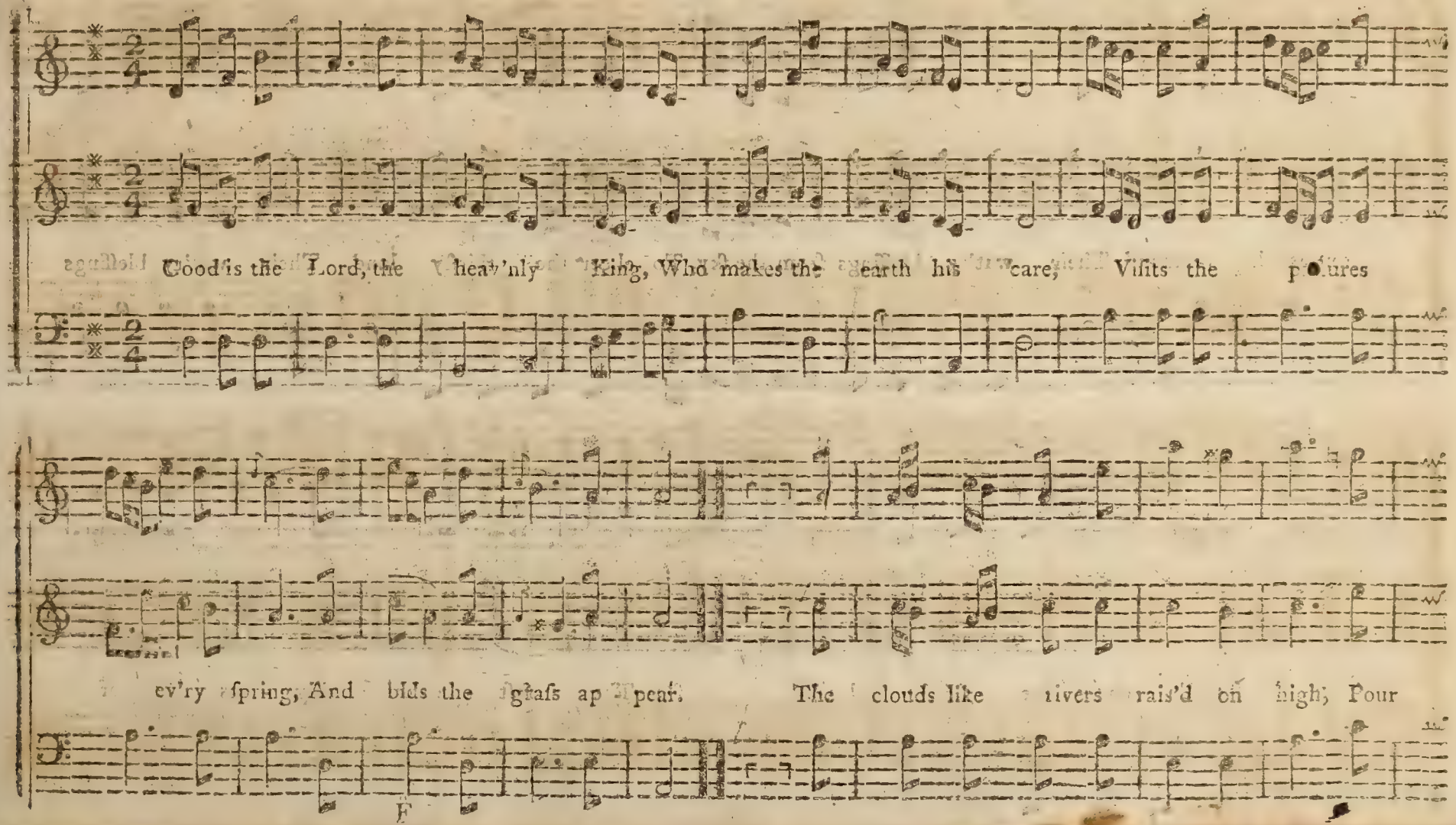


Burlington. C. M.

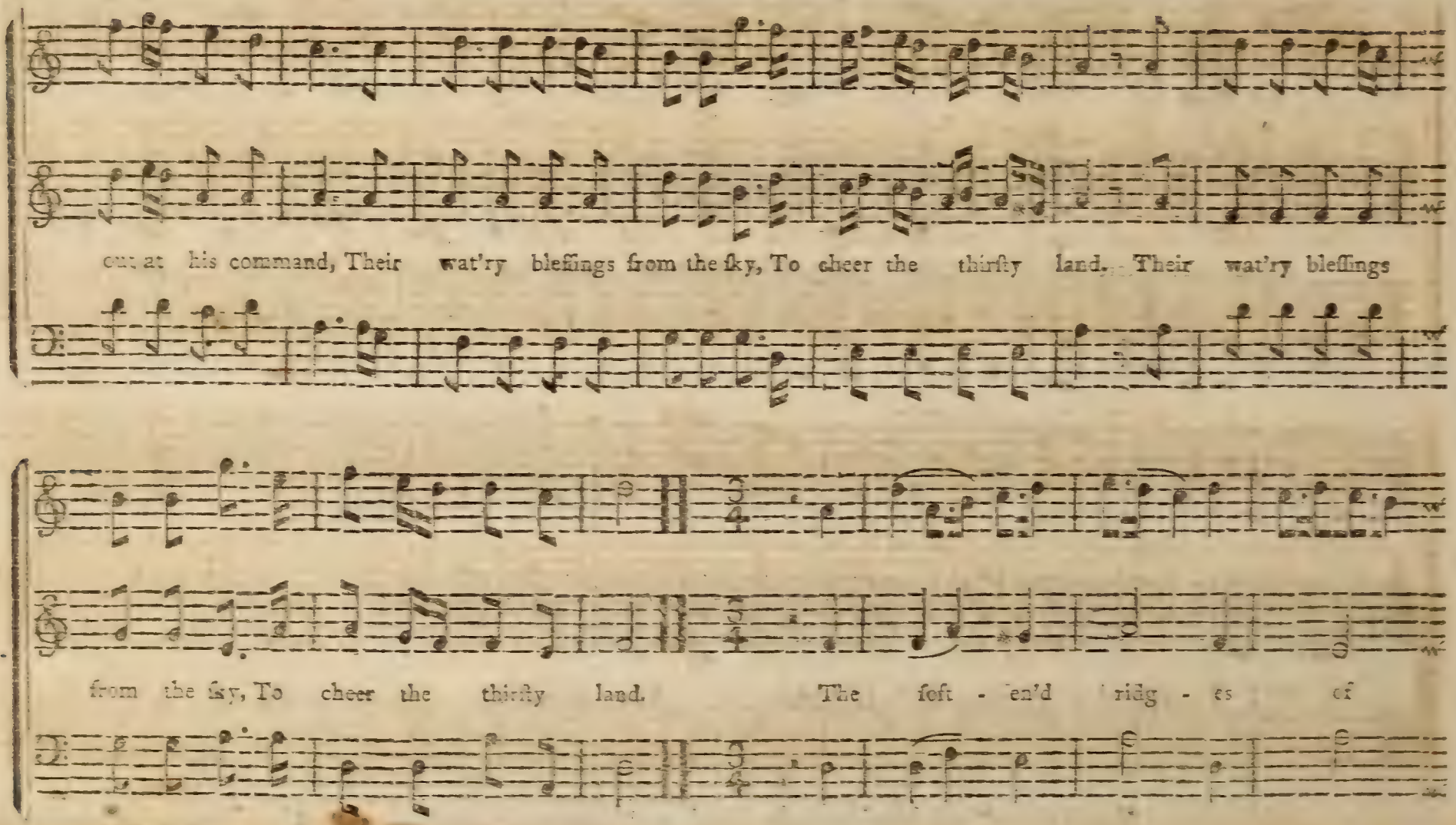


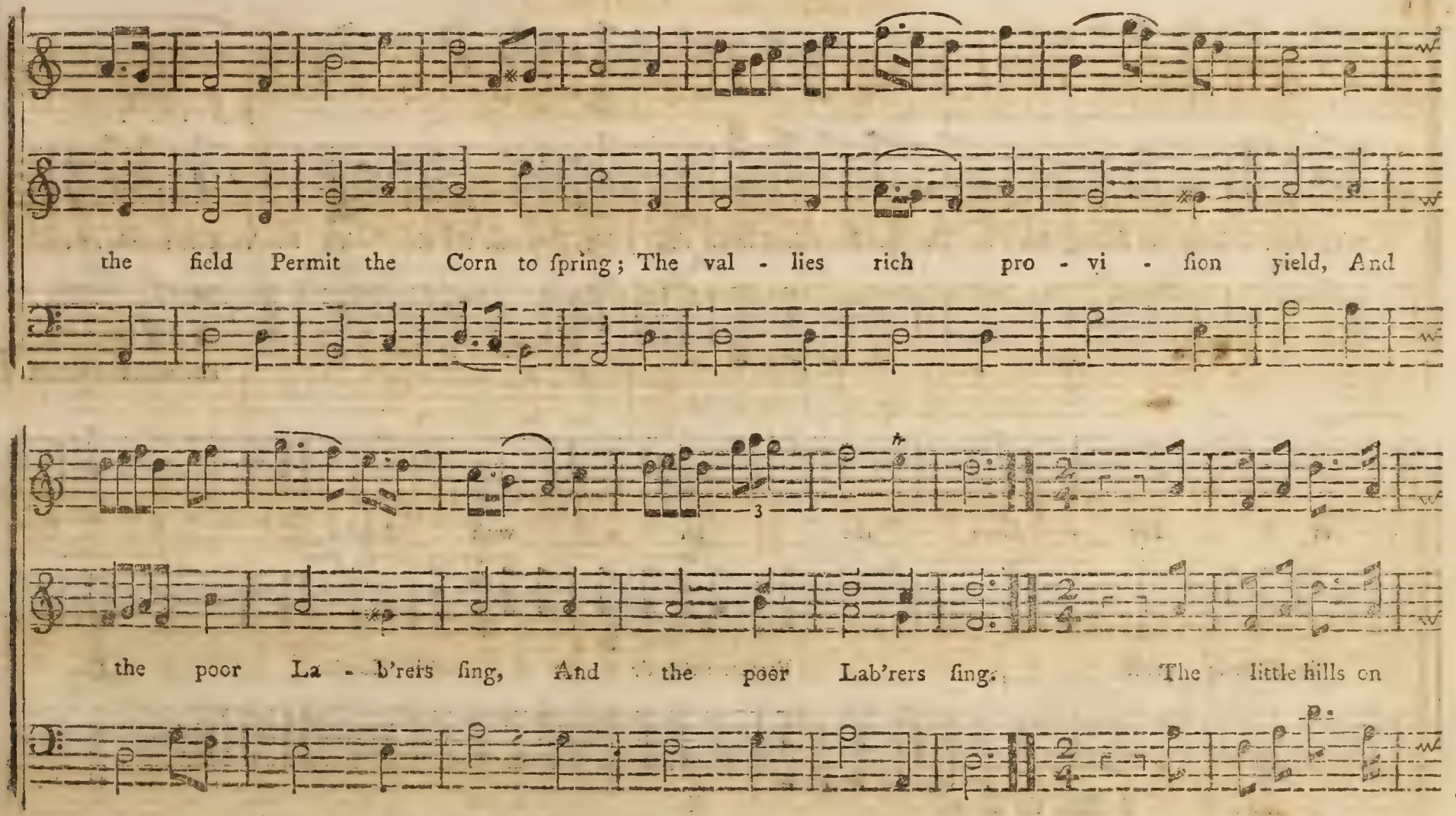
Burlington. *Continued.*

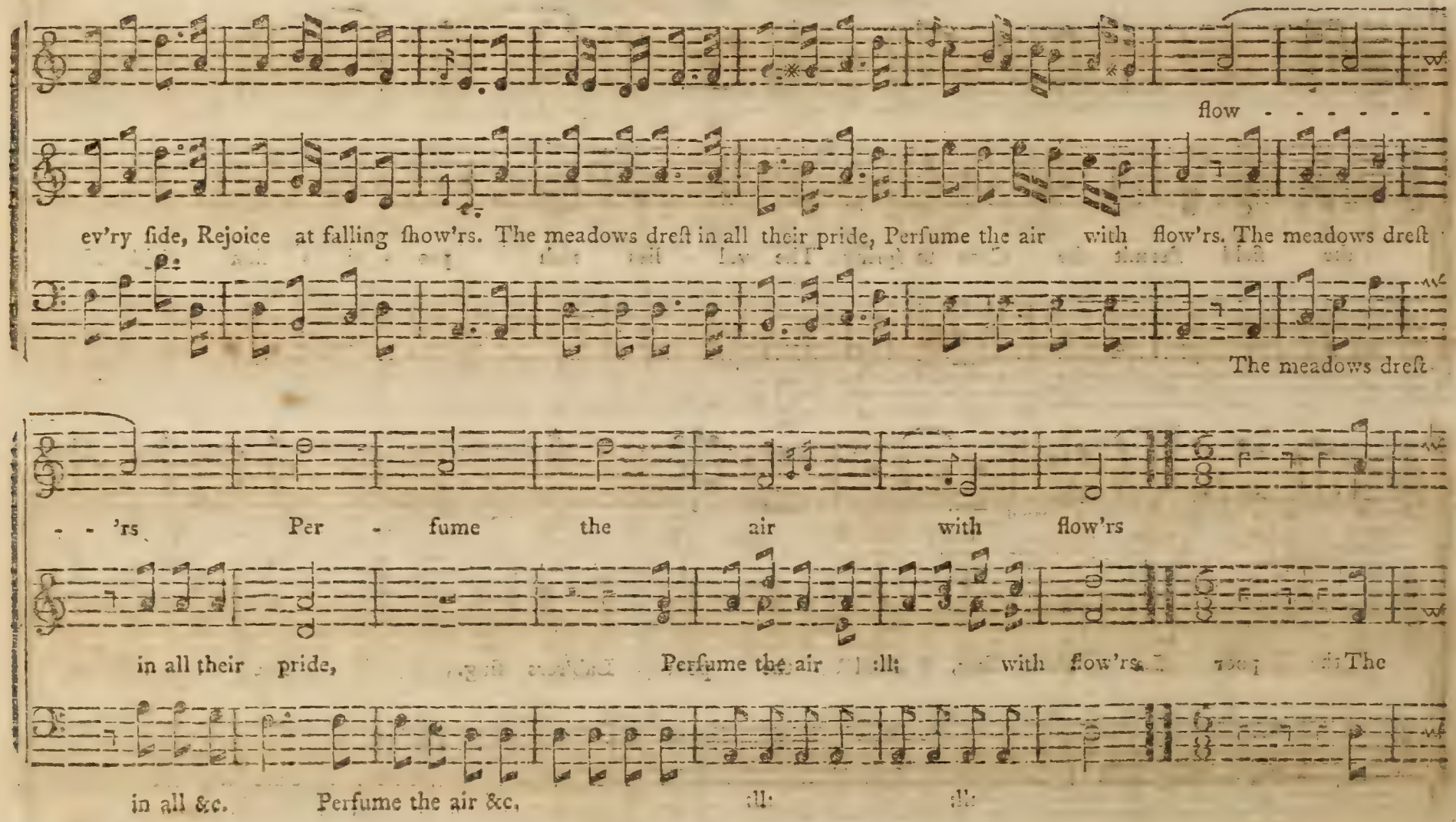


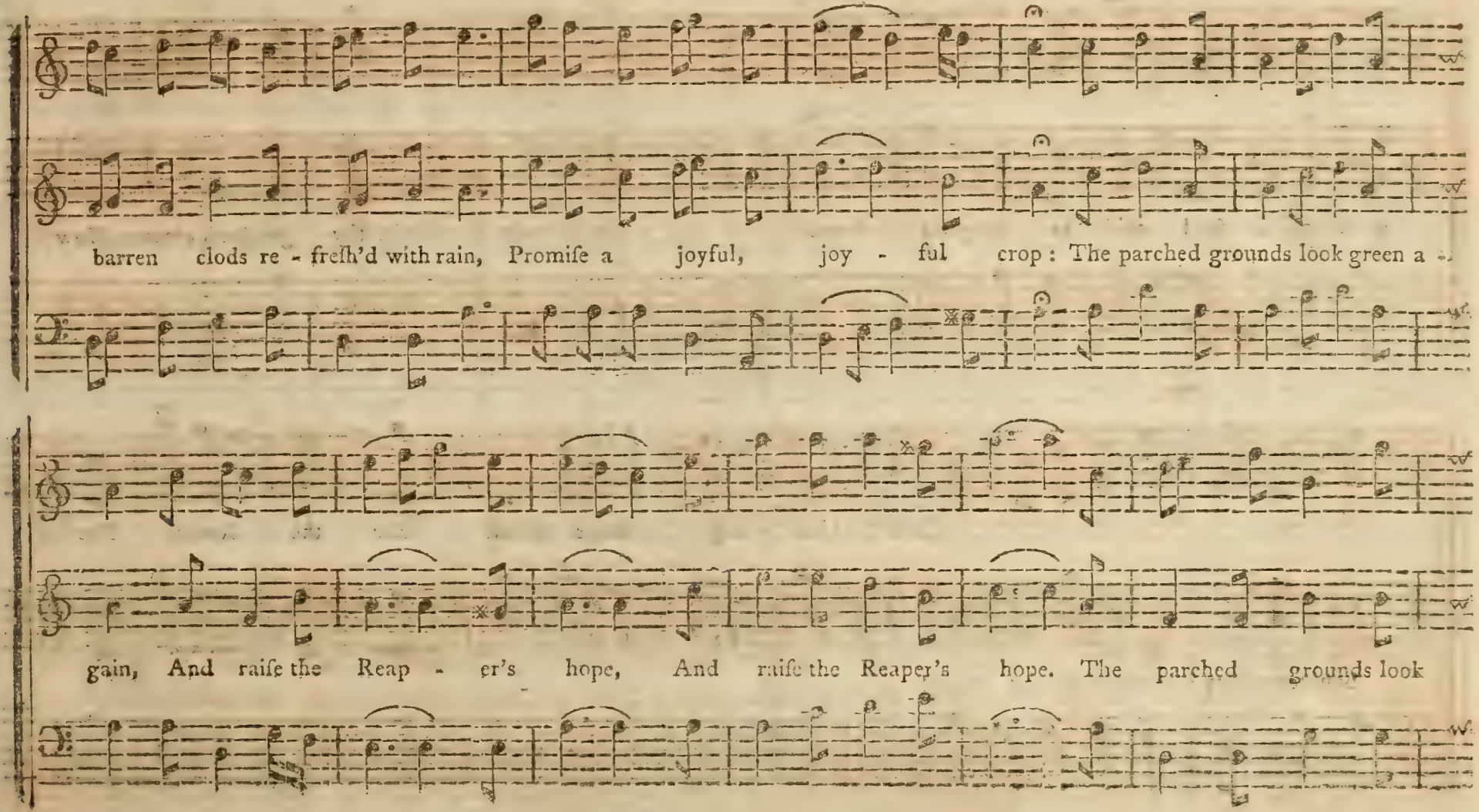

Good is the Lord, the heav'nly King, Who makes the earth his care; Visits the pastures
ev'ry spring, And bids the grass appear. The clouds like rivers rais'd on high, Pour

Shenandoah. *Continued.*

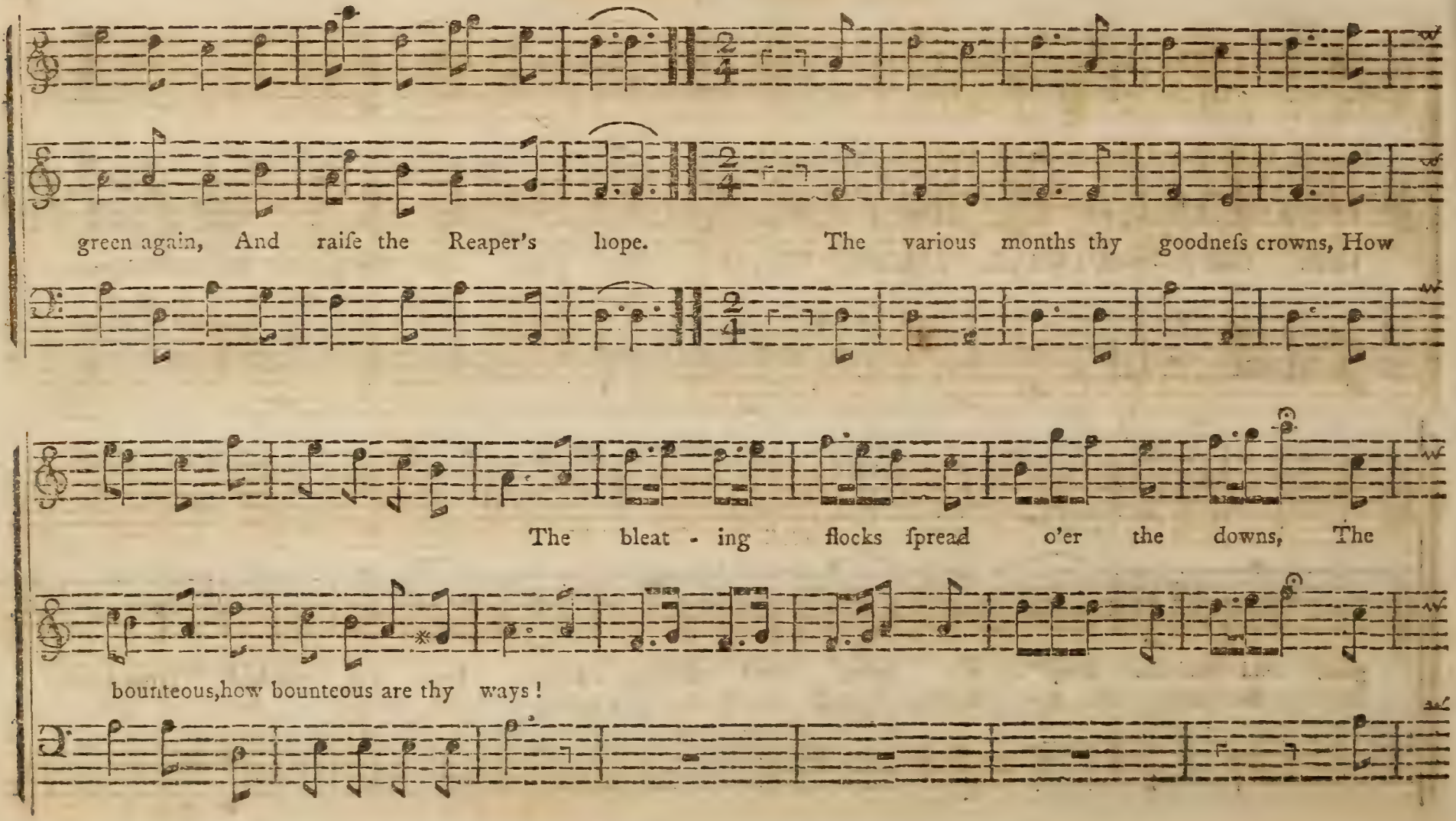


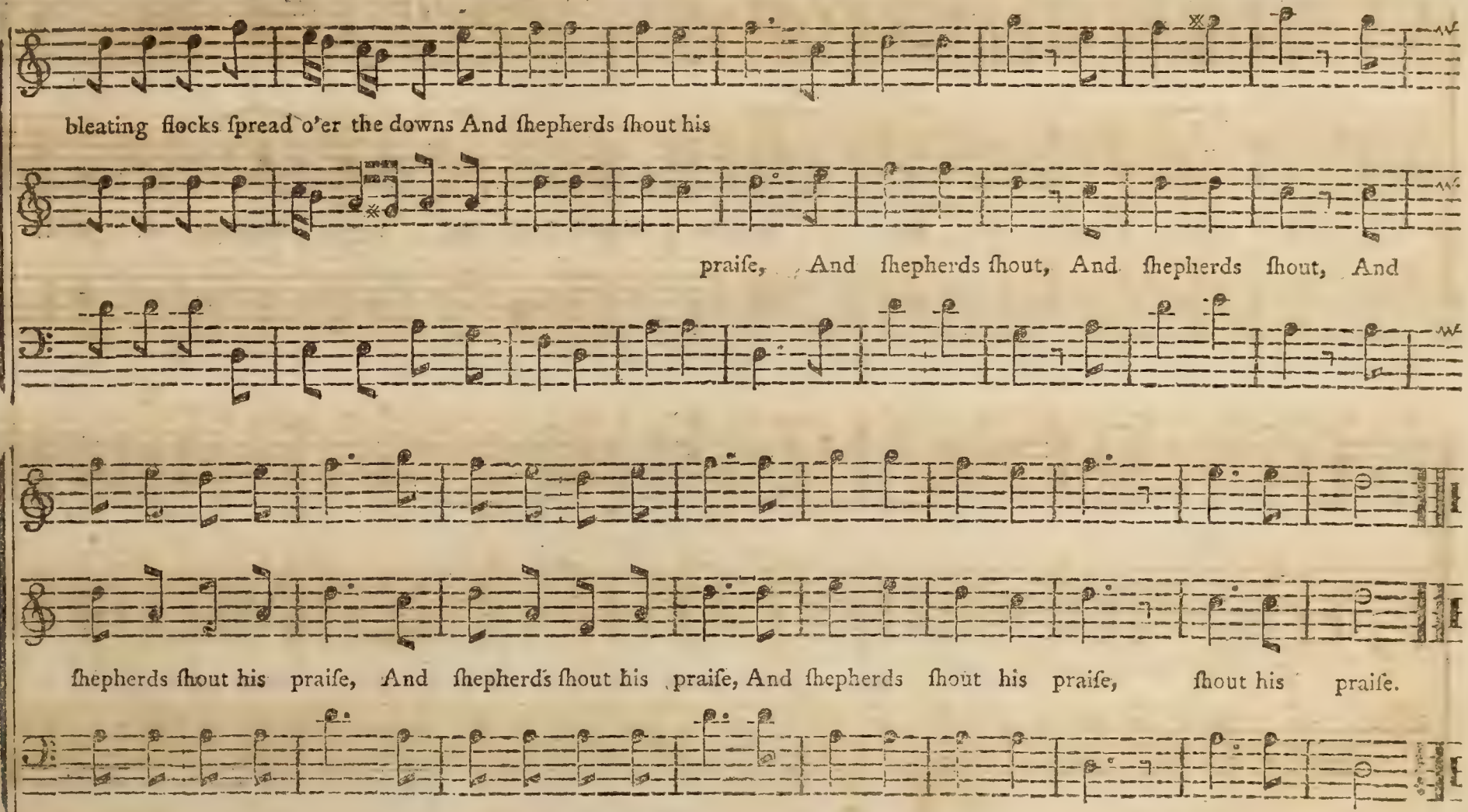

the field Permit the Corn to ſpring; The val - lies rich pro - vi - ſion yield, And
the poor La - b'rers ſing, And the poor Lab'rers ſing. The little hills on


flow - - - - - -
ev'ry ſide, Rejoice at falling ſhow'rs. The meadows dreſt in all their pride, Perfume the air with flow'rs. The meadows dreſt
The meadows dreſt
- - 'rs Per - fume the air with flow'rs
in all their pride, Perfume the air with flow'rs. The
in all &c. Perfume the air &c.

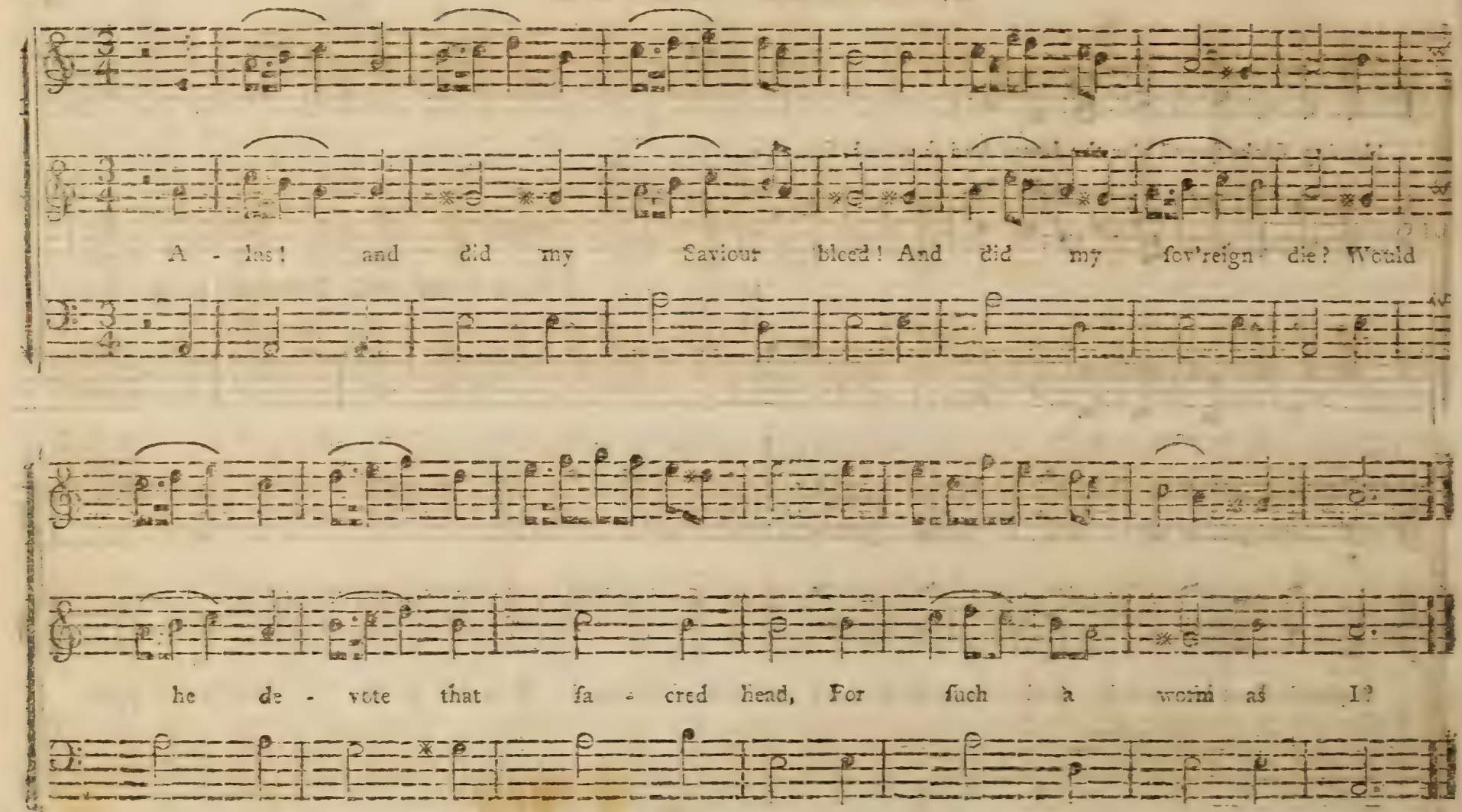

barren clods re - freſh'd with rain, Promiſe a joyful, joy - ful crop: The parched grounds look green a -
gain, And raiſe the Reap - er's hope, And raiſe the Reaper's hope. The parched grounds look

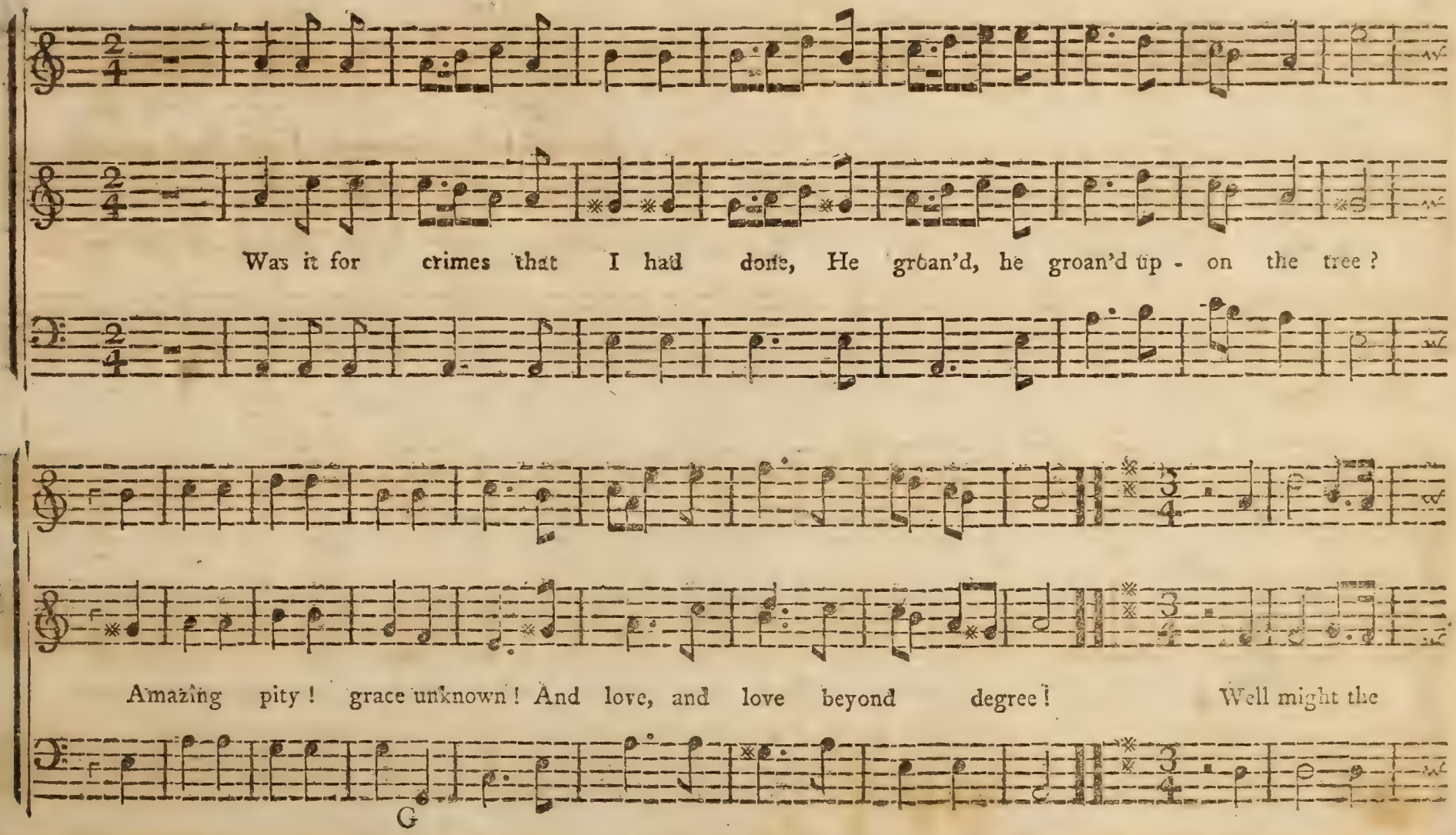
Shenandoah. *Continued.*



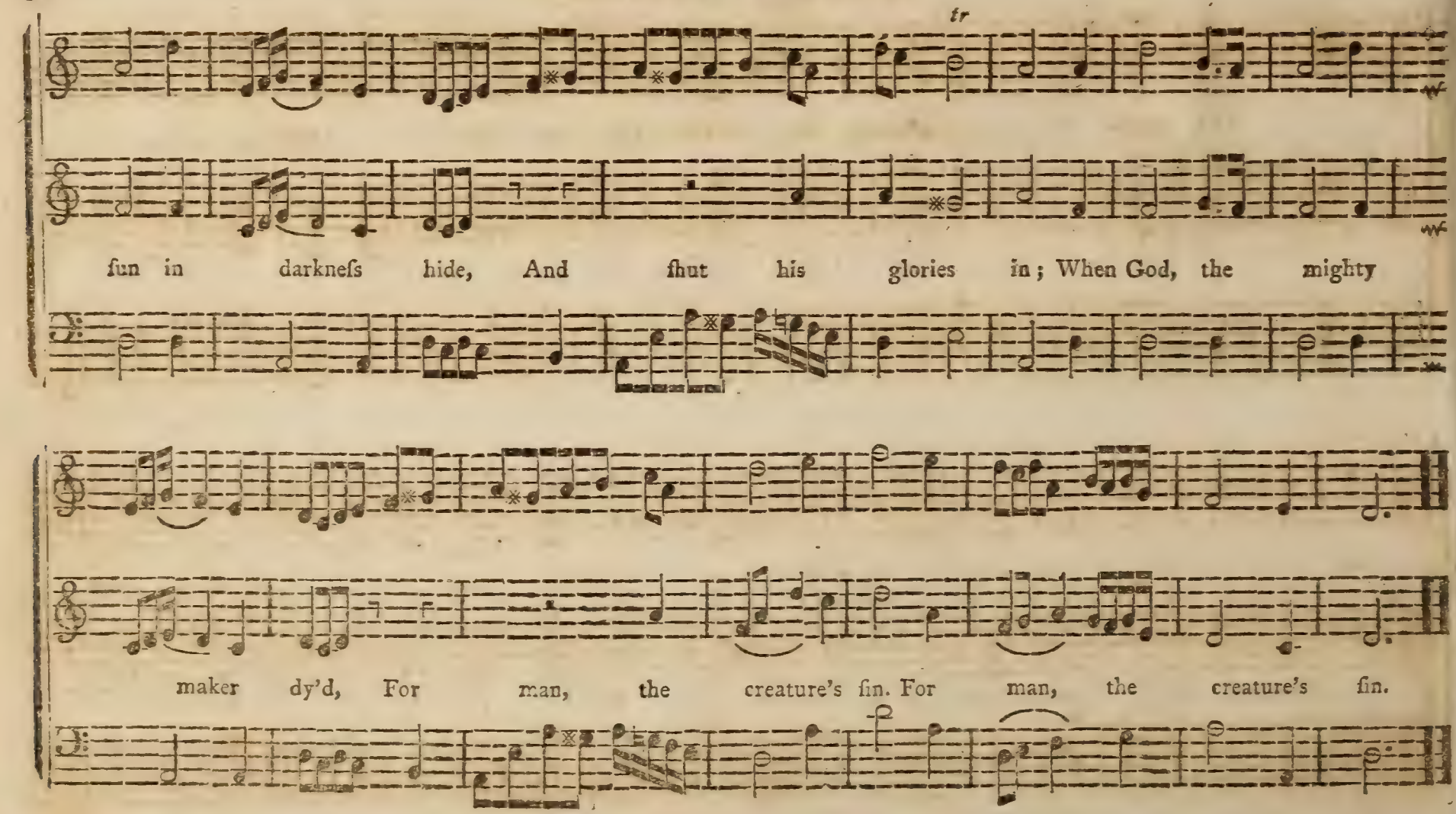

bleating flocks ſpread o'er the downs And ſhepherds ſhout his
praiſe, And ſhepherds ſhout, And ſhepherds ſhout, And
ſhepherds ſhout his praiſe, And ſhepherds ſhout his praiſe, And ſhepherds ſhout his praiſe, ſhout his praiſe.

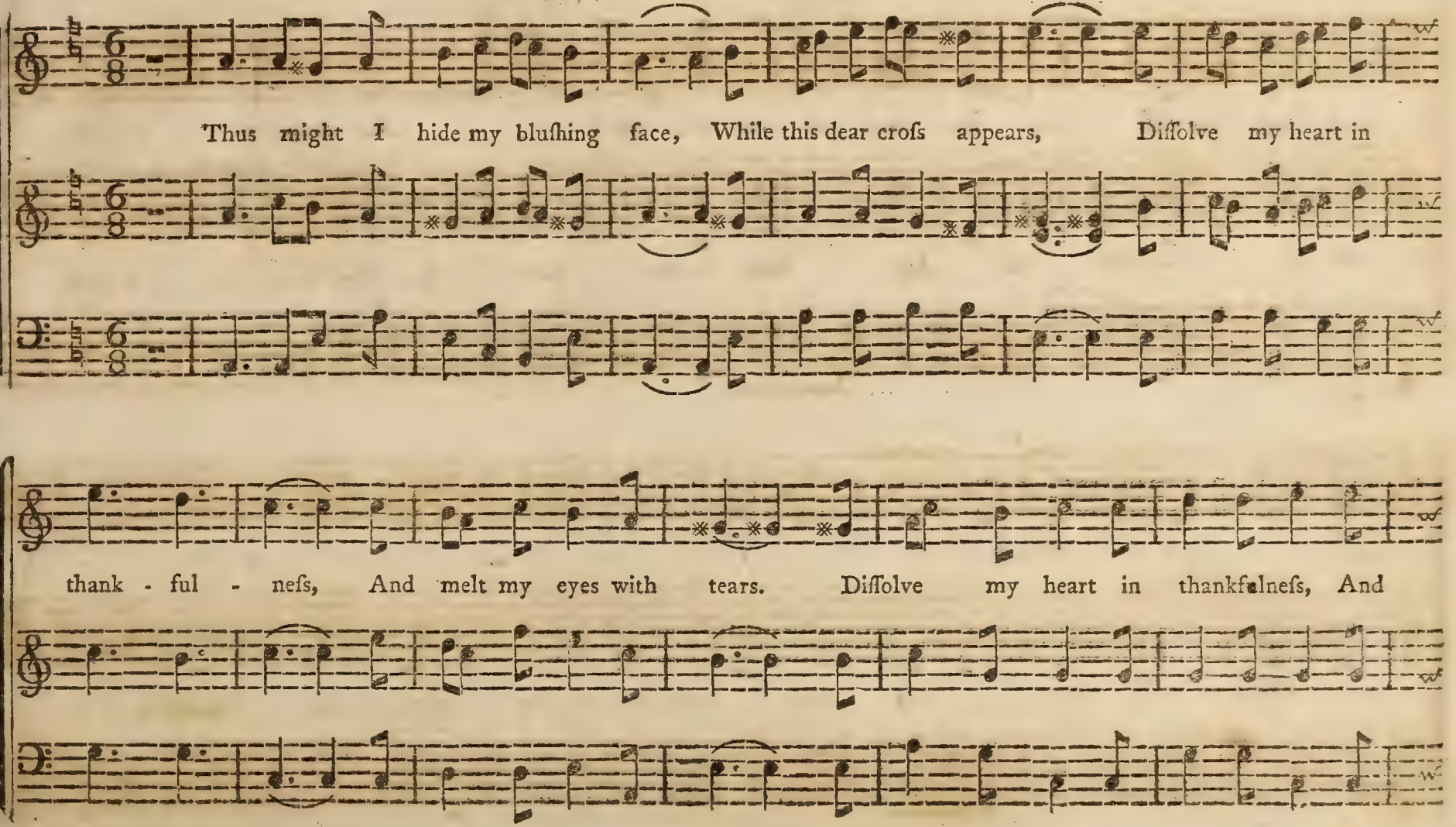
Haverhill. C. M.



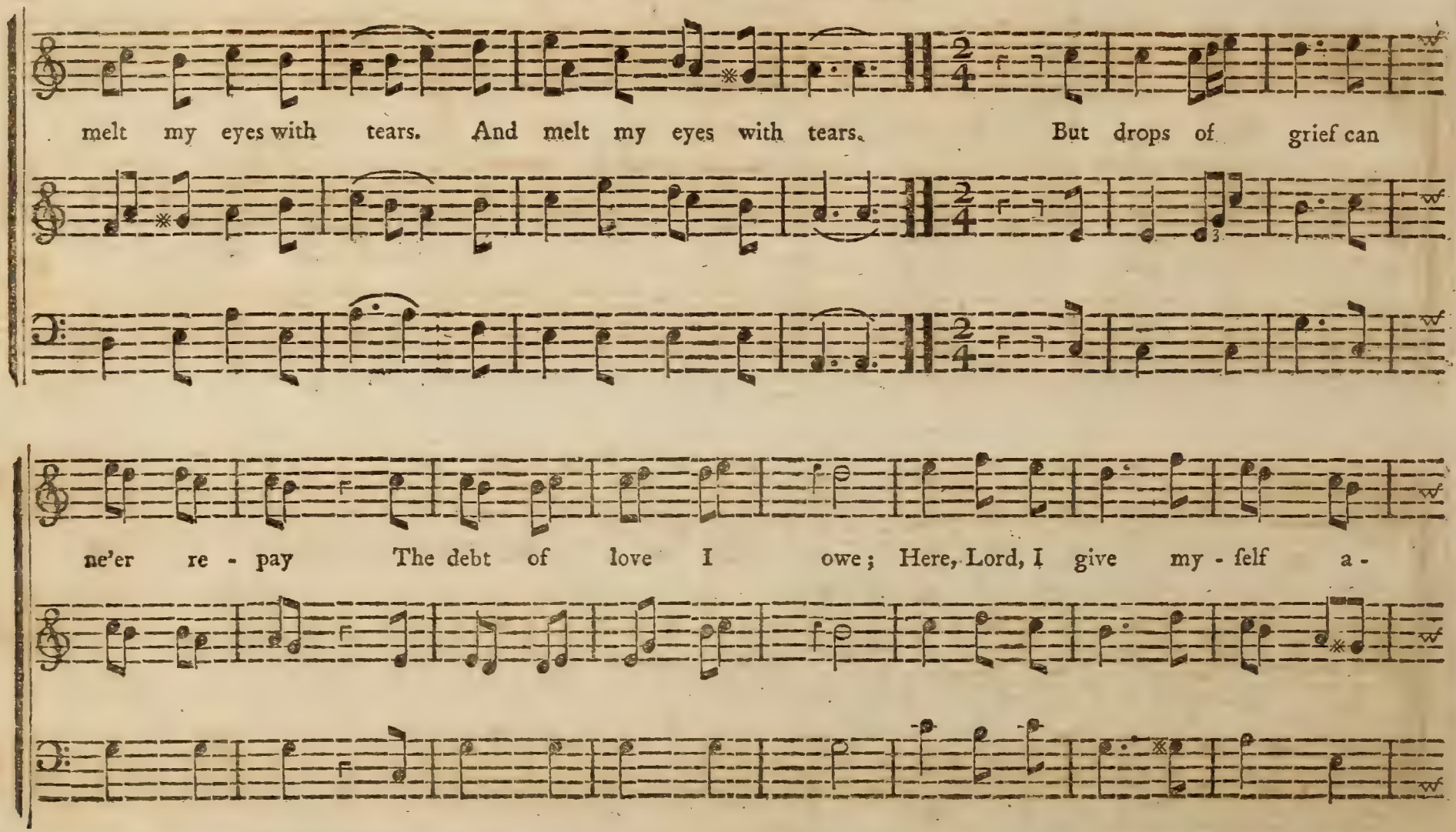

Was it for crimes that I had done, He groan'd, he groan'd up - on the tree ?
Amazing pity ! grace unknown ! And love, and love beyond degree ! Well might the
G

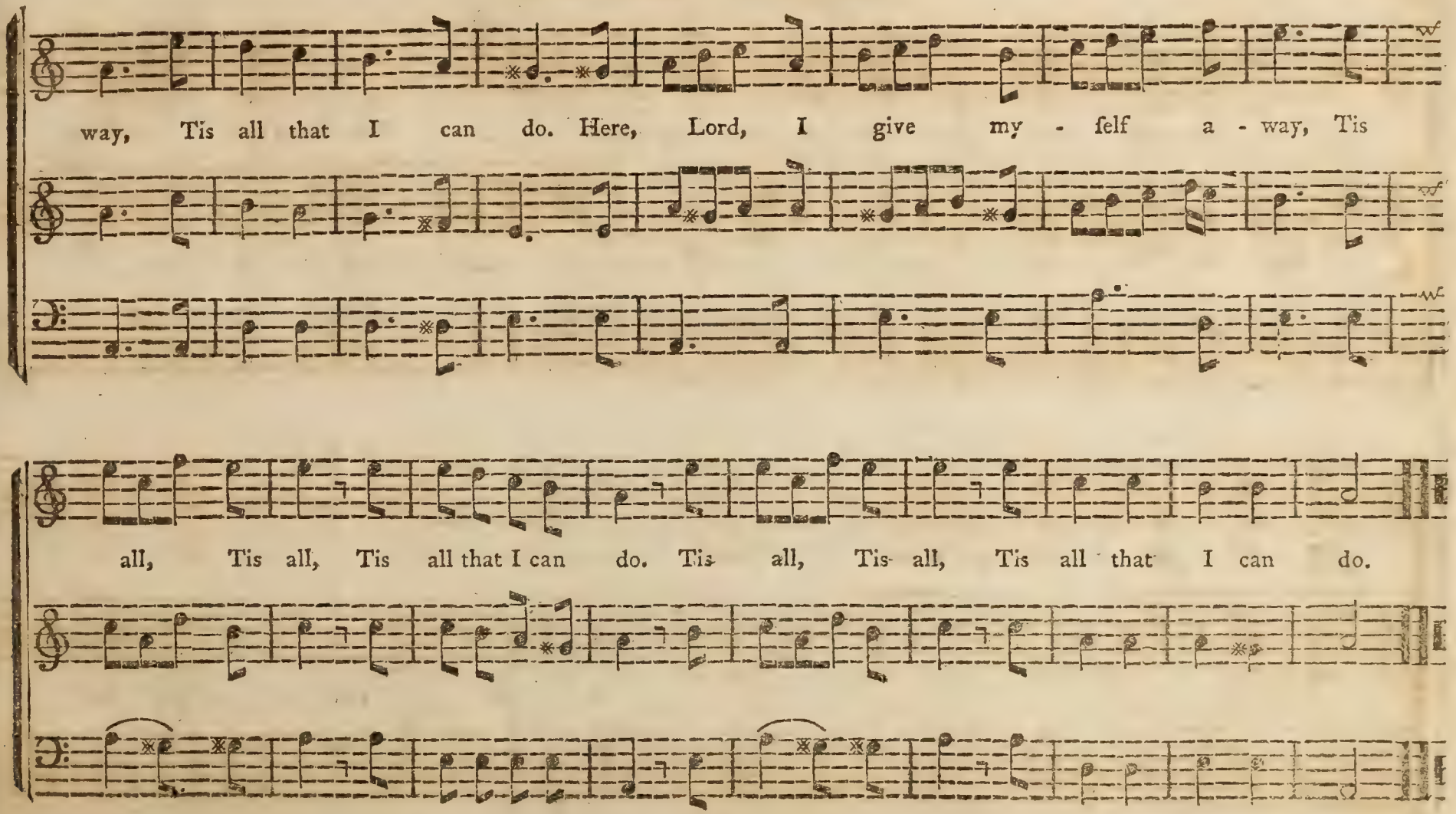
Haverhill *Continued.*



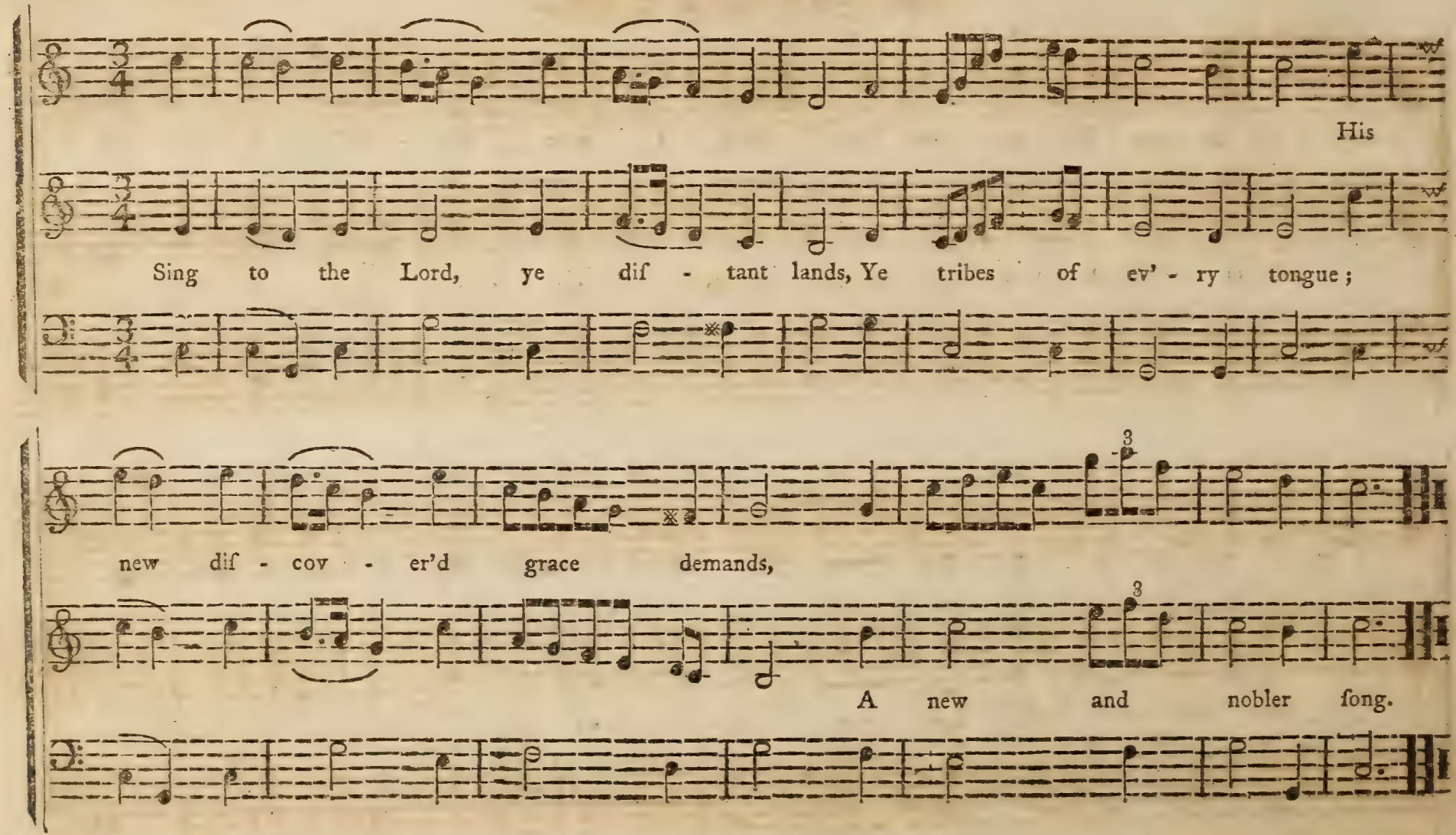

Thus might I hide my bluſhing face, While this dear croſs appears, Diſſolve my heart in
thank - ful - neſs, And melt my eyes with tears. Diſſolve my heart in thankfulneſs, And

Haverhill. *Continued.*

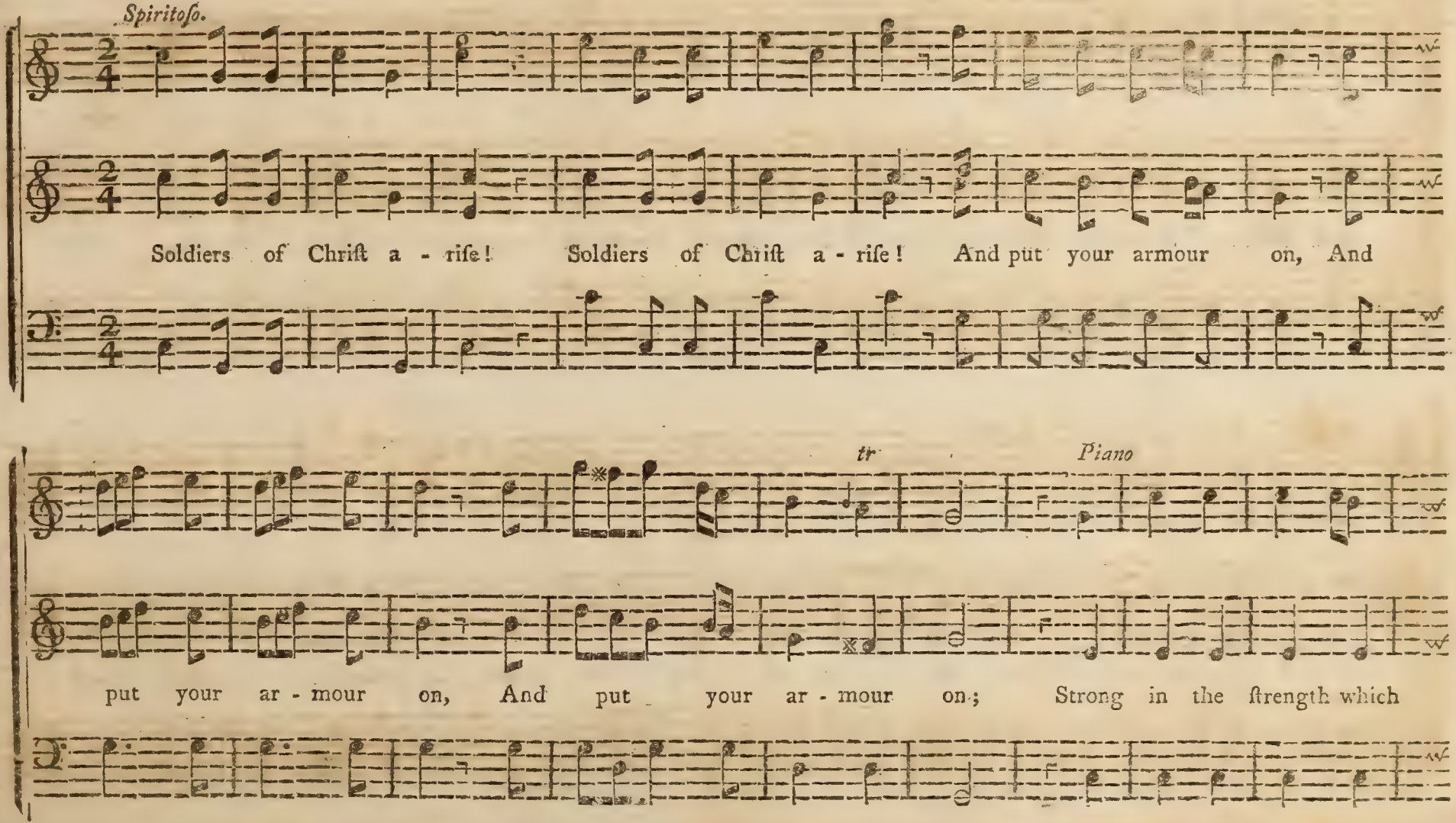



way, Tis all that I can do. Here, Lord, I give my - self a - way, Tis
all, Tis all, Tis all that I can do. Tis all, Tis all, Tis all that I can do.

Sandford. C. M.


His
Sing to the Lord, ye dif - tant lands, Ye tribes of ev' - ry tongue;
new dif - cov - er'd grace demands,
A new and nobler fong.

The Christian Soldier.



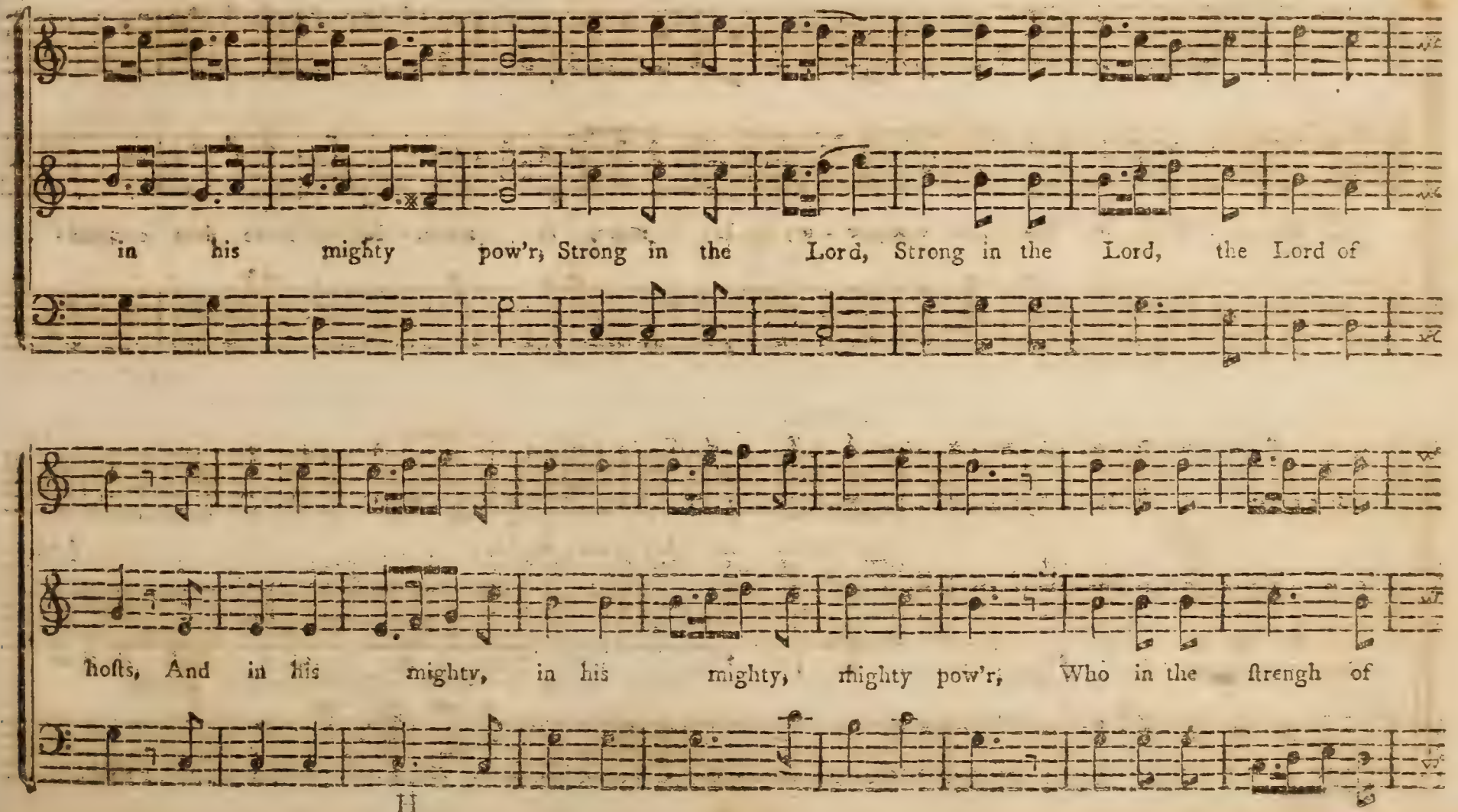
Christian Soldier. *Continued.*

Cres. *Forte.*

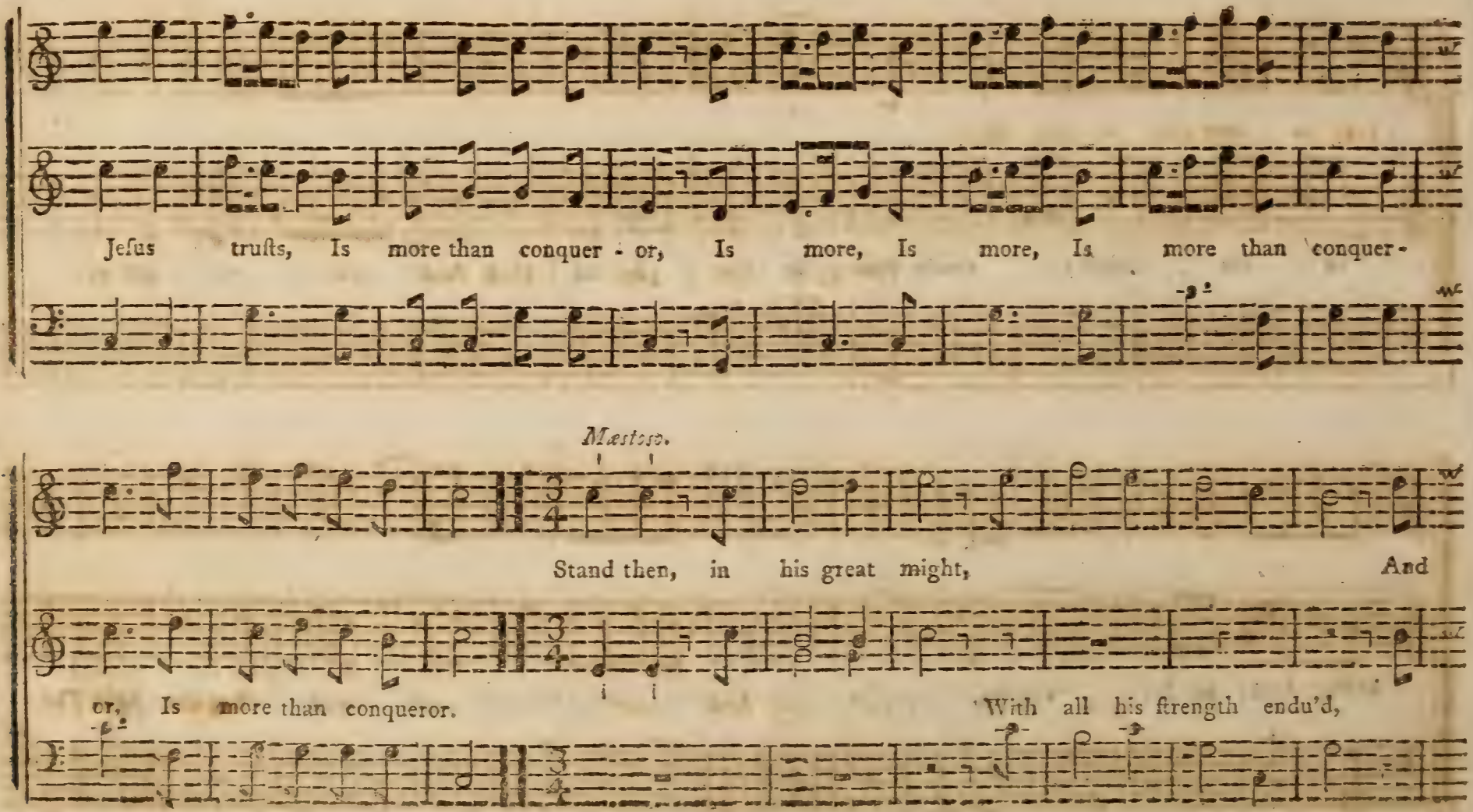
God ſupplies, Strong in the ſtrength which God ſupplies, Strong in the ſtrength which God ſupplies, Thro'

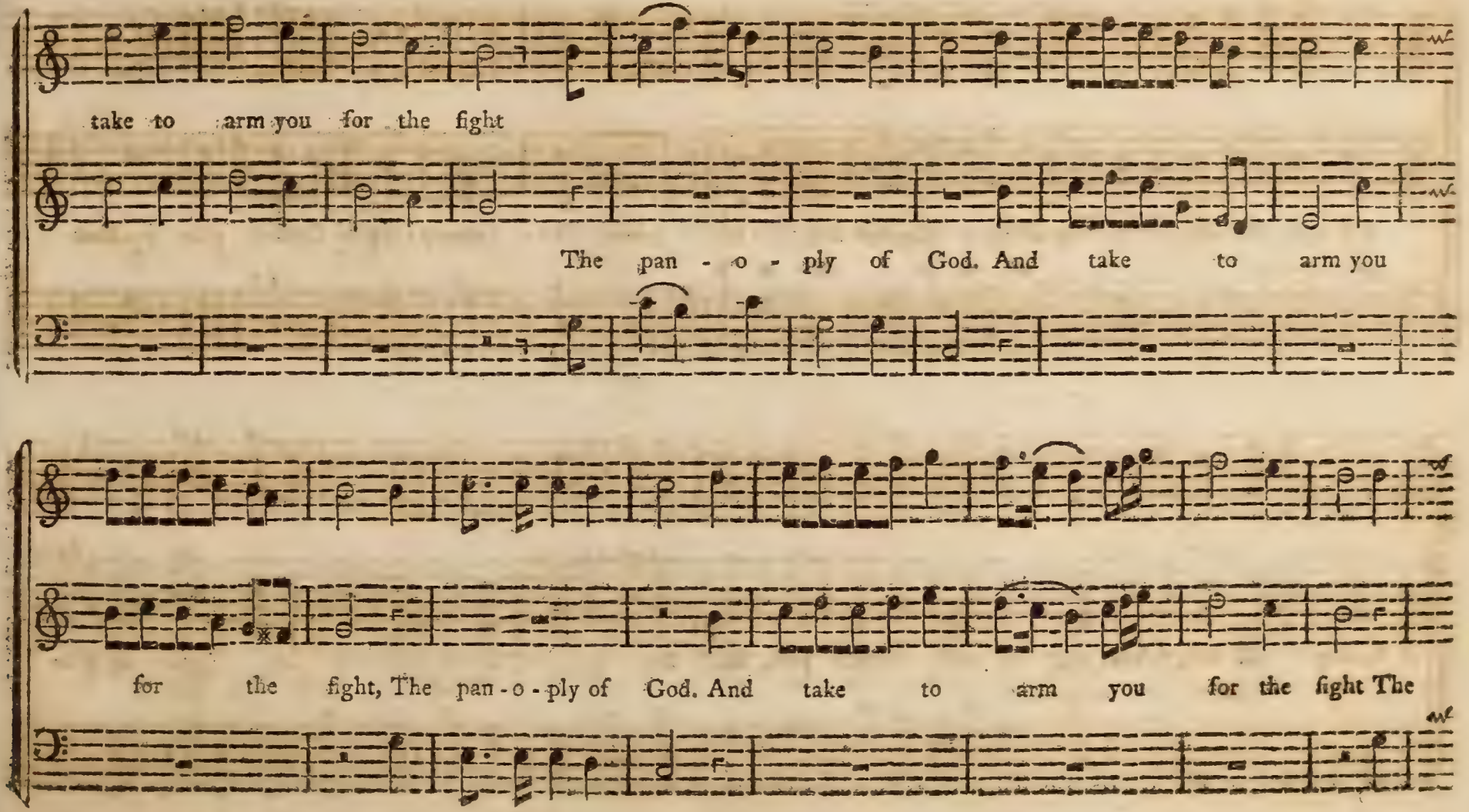
Con Spirito.

his e - ter - nal ſon. Thro' his e - ter - nal ſon. Strong in the Lord of hoſts, And

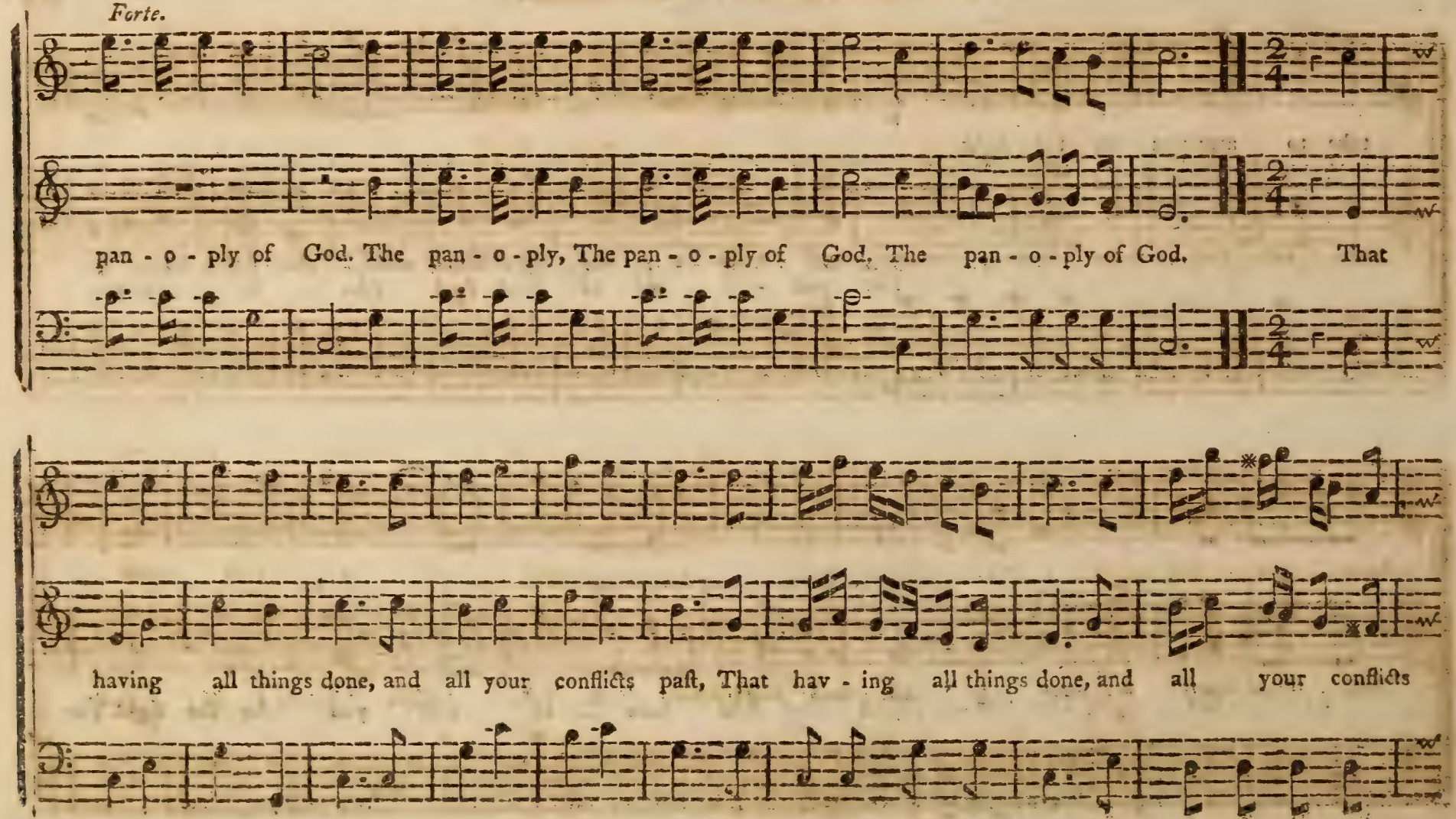

in his mighty pow'r, Strong in the Lord, Strong in the Lord, the Lord of
hoſts, And in his mighty, in his mighty, mighty pow'r, Who in the ſtrengh of

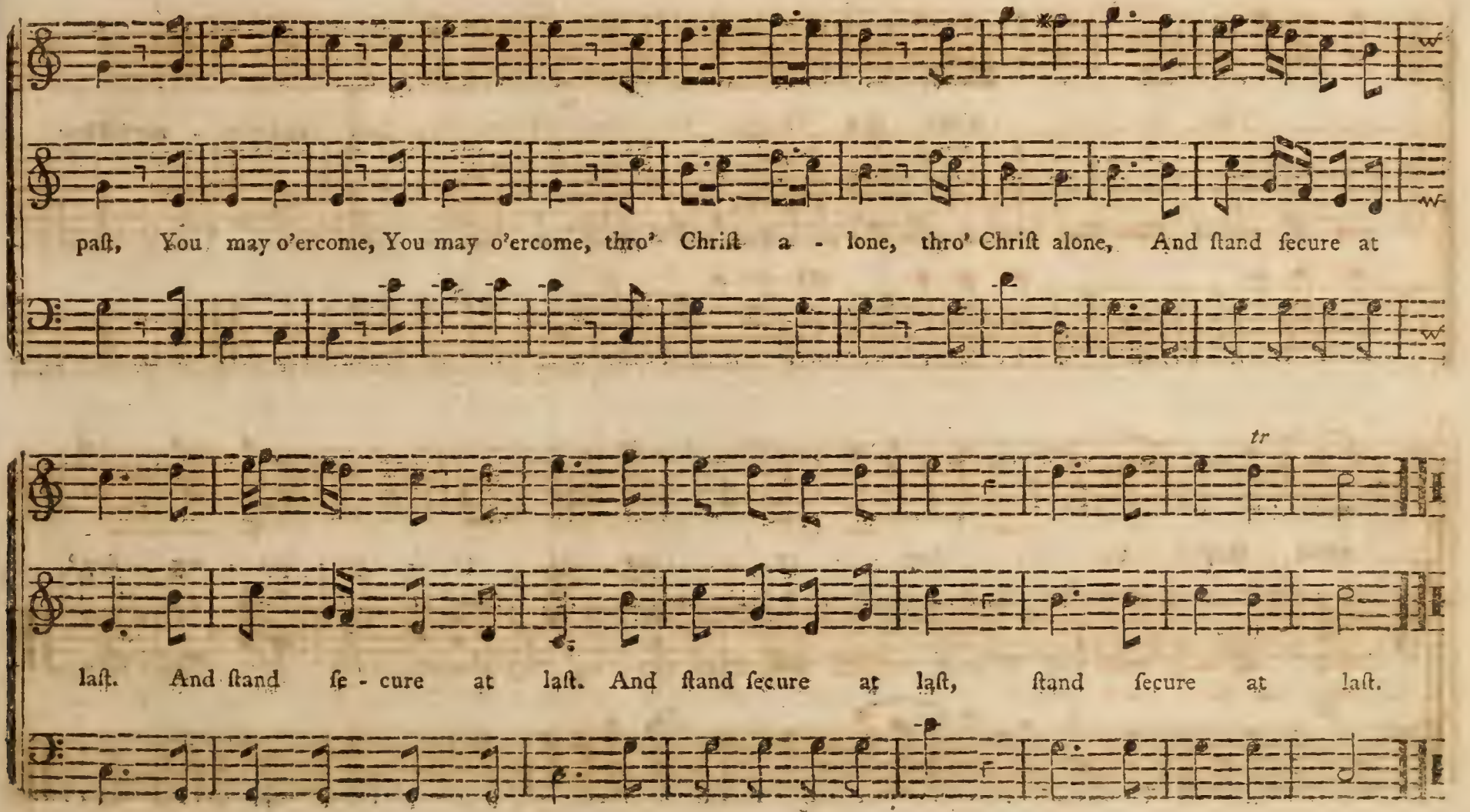
Christian Soldier. *Continued.*



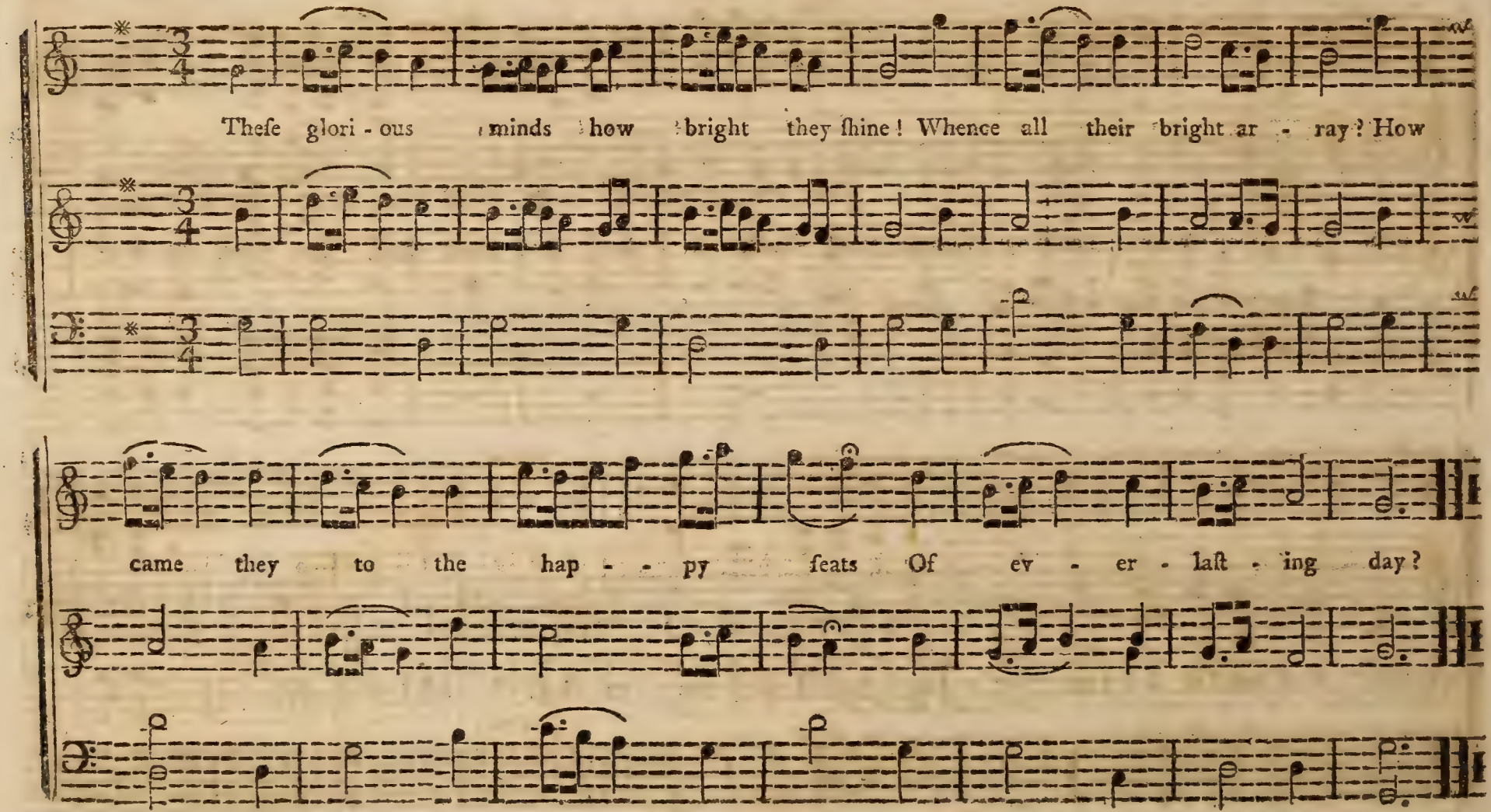

take to arm you for the fight
The pan - o - ply of God. And take to arm you
for the fight, The pan - o - ply of God. And take to arm you for the fight The

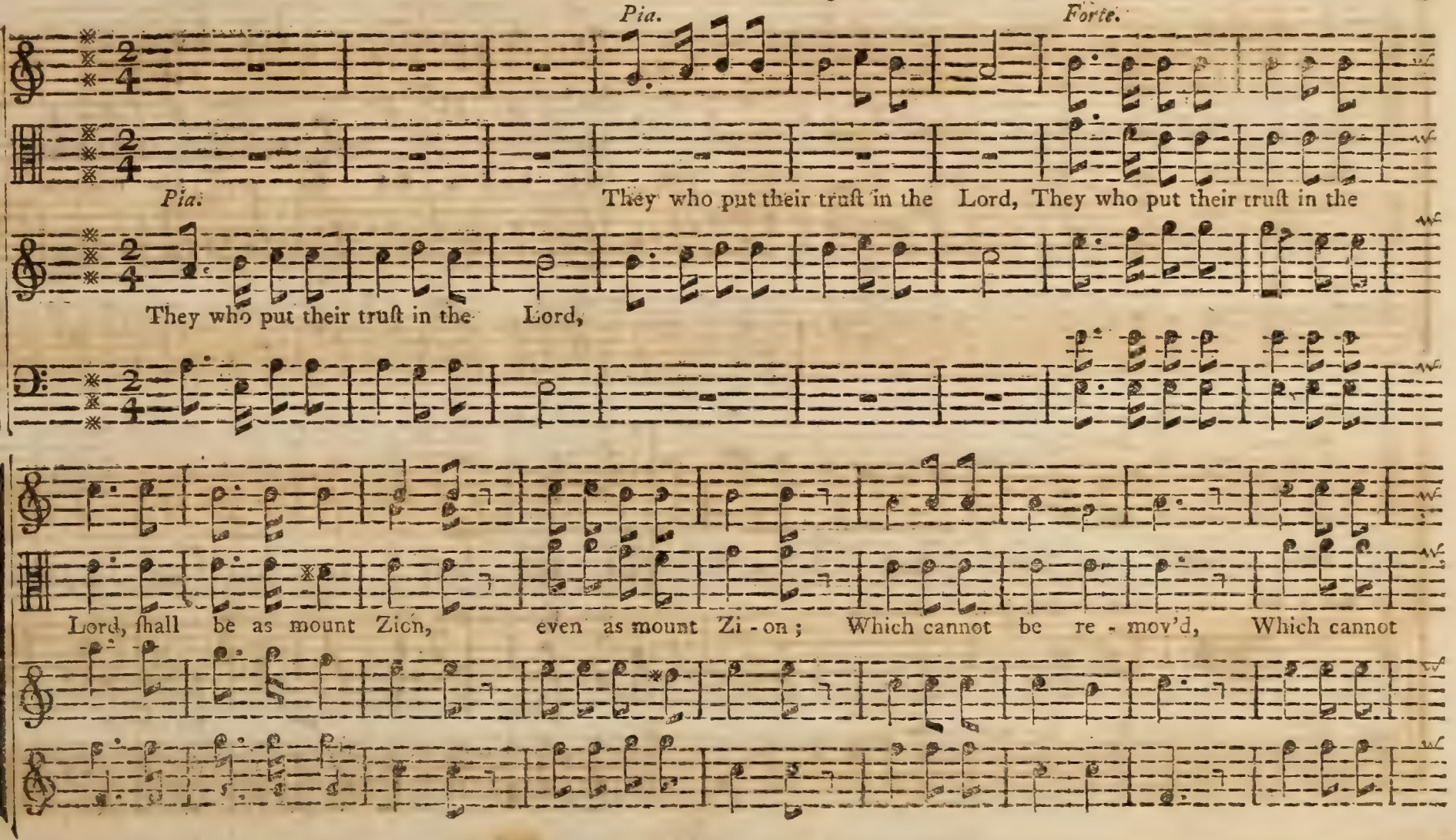
Christian Soldier. *Continued.*



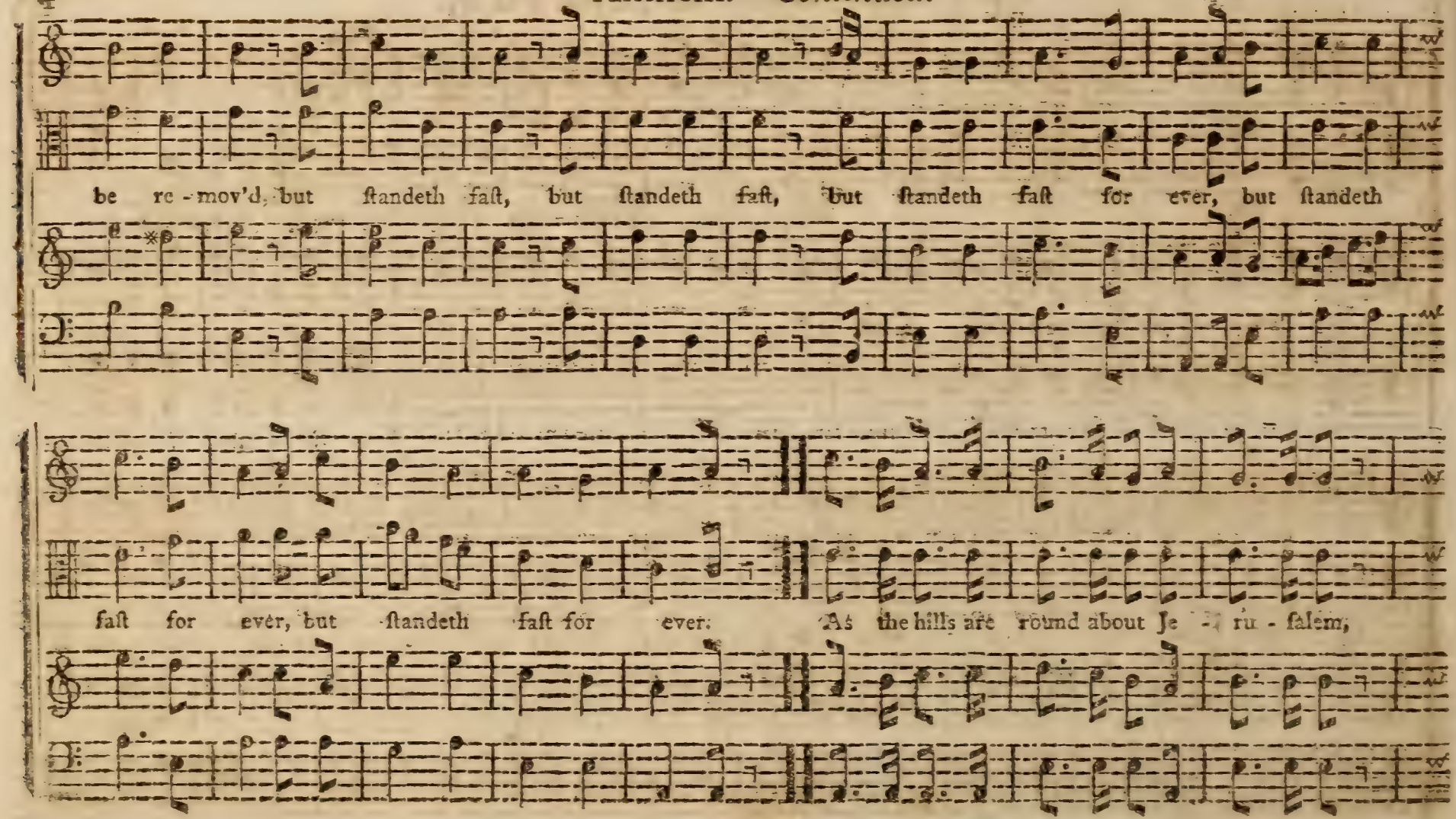

paſt, You may o'ercome, You may o'ercome, thro' Chriſt a - lone, thro' Chriſt alone, And ſtand ſecure at
tr
laſt. And ſtand ſe - cure at laſt. And ſtand ſecure at laſt, ſtand ſecure at laſt.

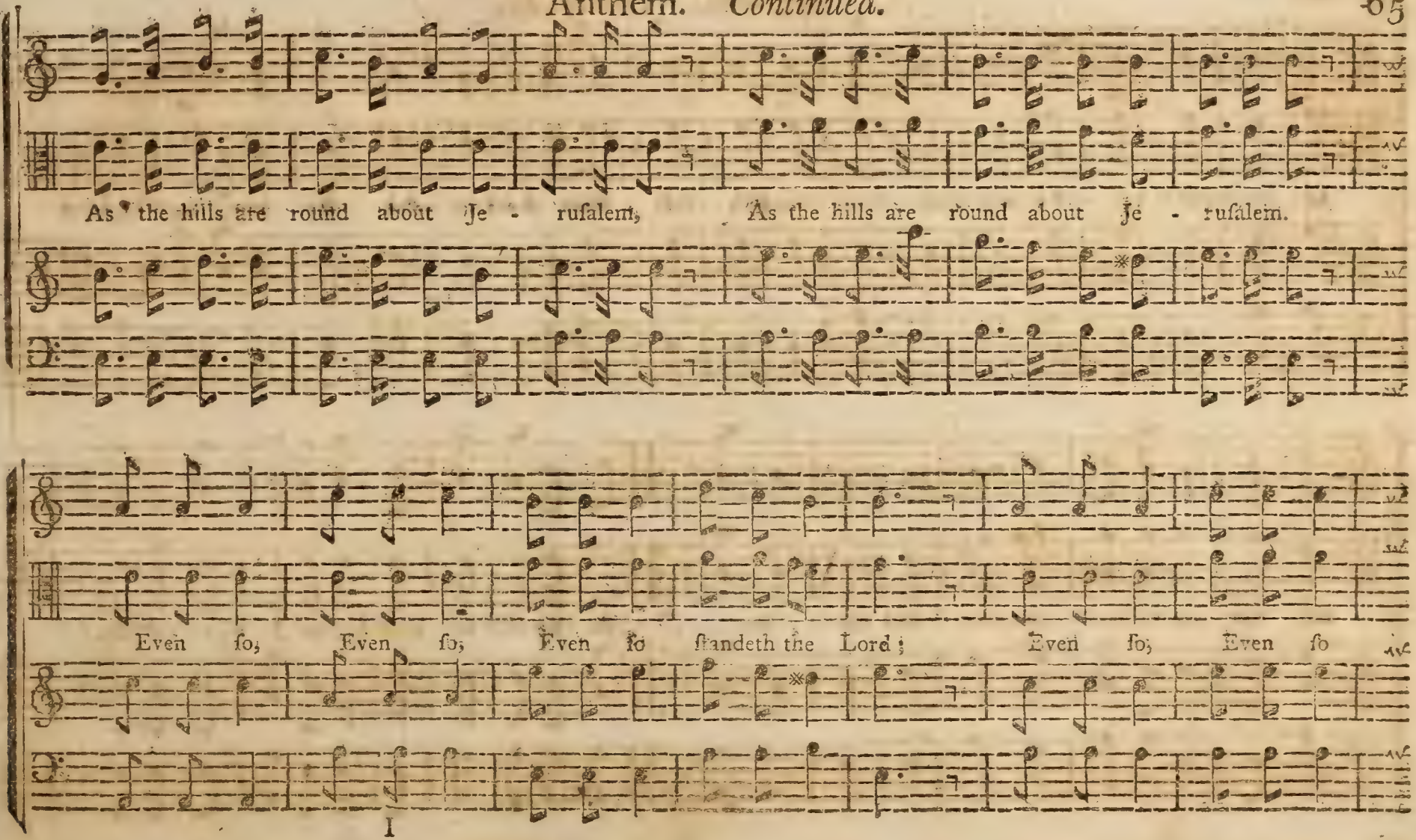
Lexington. C. M.



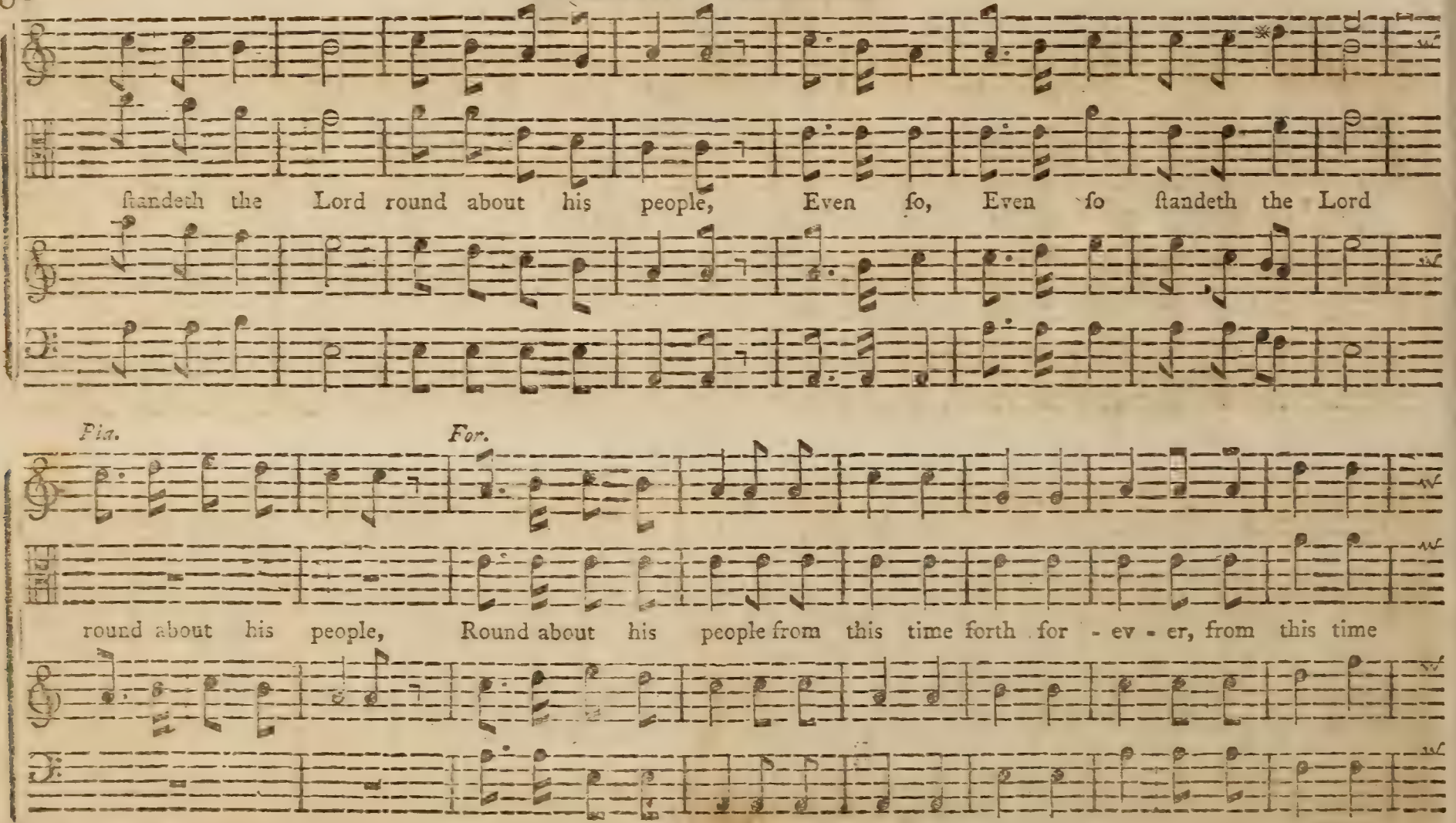

Pia.
Forte.
Pia.
They who put their truſt in the Lord, They who put their truſt in the
They who put their truſt in the Lord,
Lord, ſhall be as mount Zion, even as mount Zi - on; Which cannot be re - mov'd, Which cannot

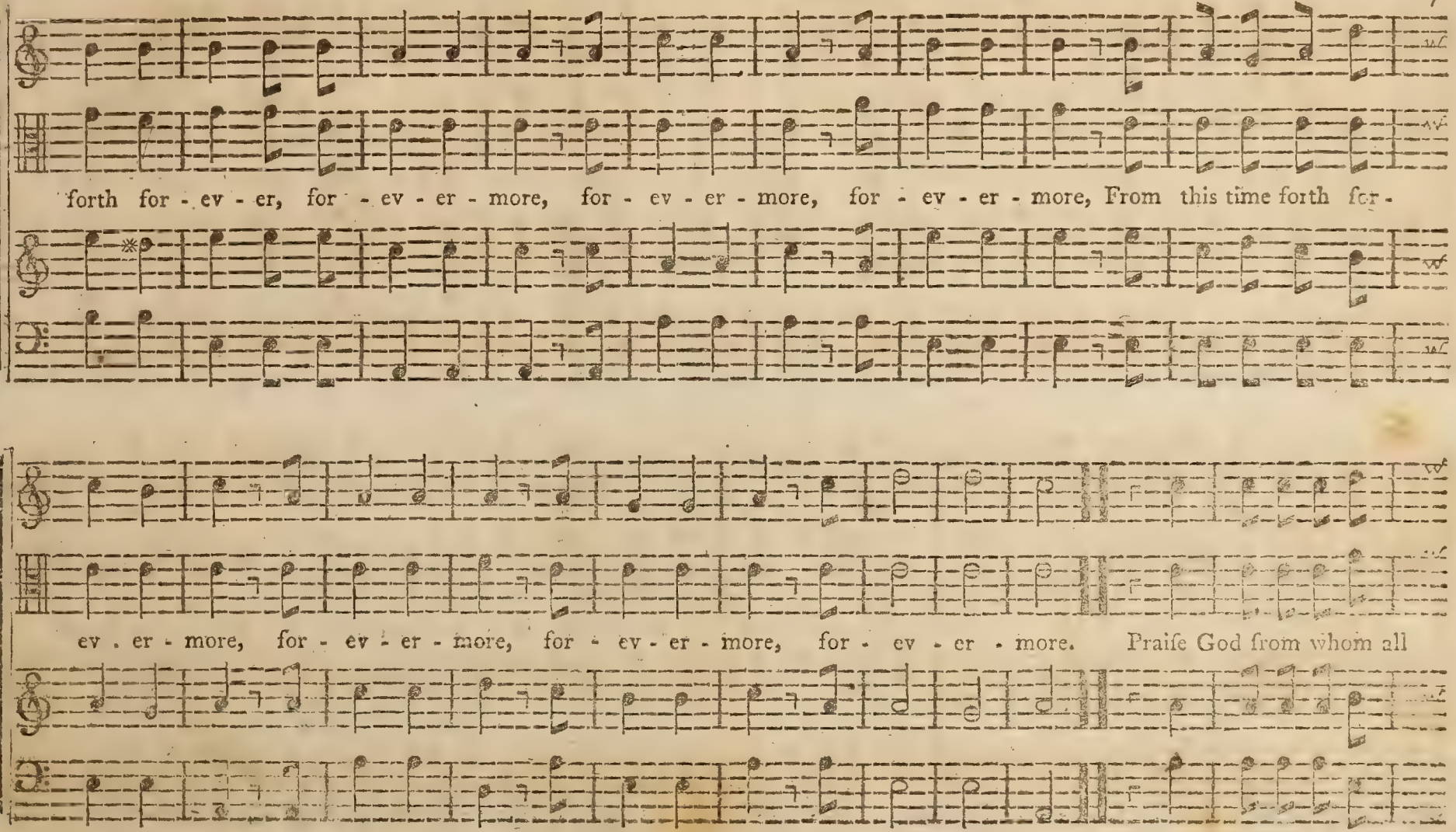
Anthem. *Continued.*

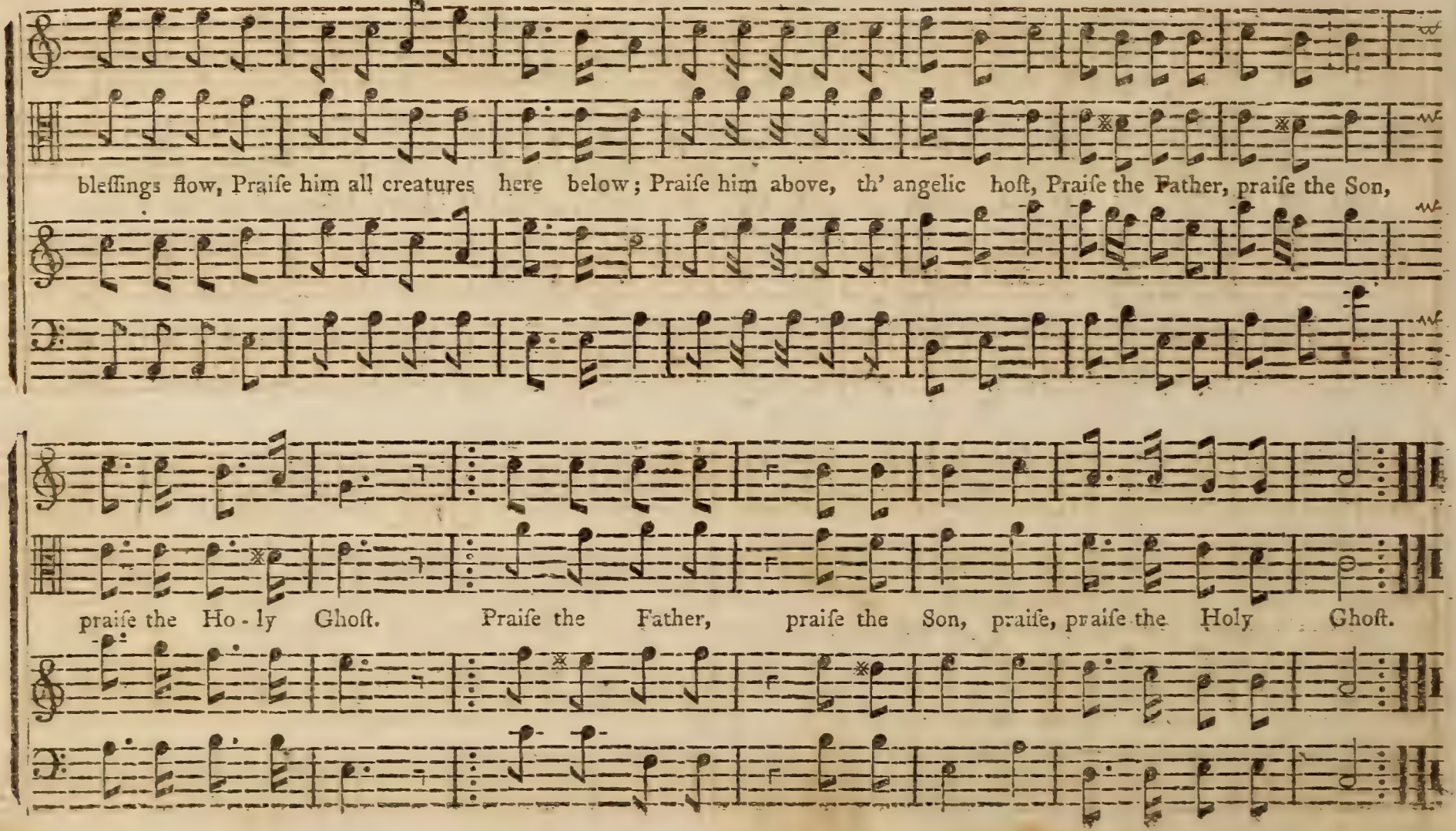


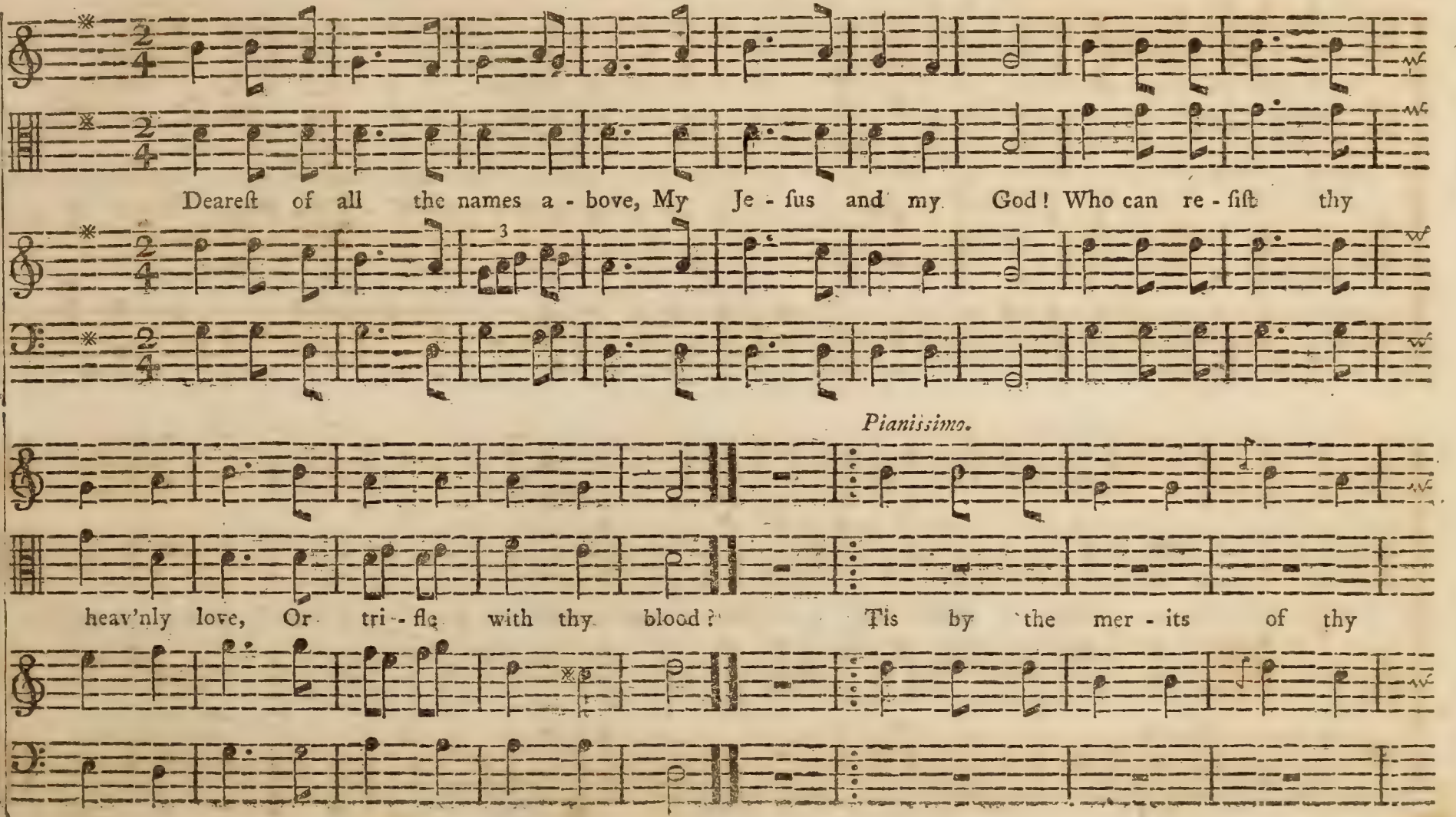

As the hills are round about Je - ruſalem, As the hills are round about Je - ruſalem.
Even ſo, Even ſo, Even ſo ſtandeth the Lord; Even ſo, Even ſo

Anthem. *Continued.*



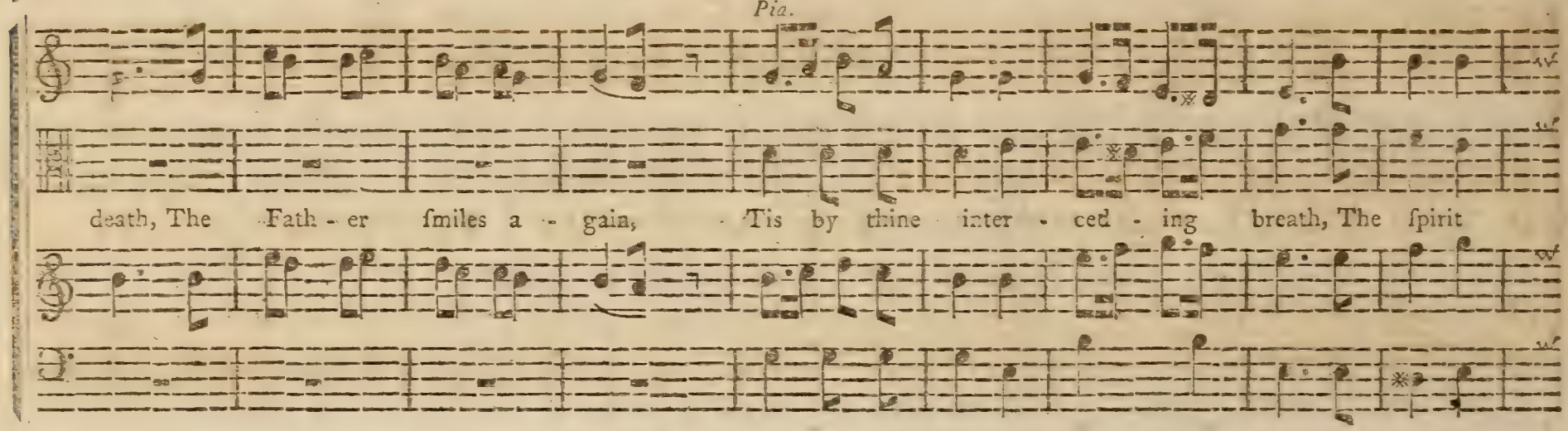

forth for - ev - er, for - ev - er - more, for - ev - er - more, for - ev - er - more, From this time forth for -
ev - er - more, for - ev - er - more, for - ev - er - more, for - ev - er - more. Praiſe God from whom all


bleſſings flow, Praiſe him all creatures here below; Praiſe him above, th' angelic hoſt, Praiſe the Father, praiſe the Son,
praiſe the Ho - ly Ghoſt. Praiſe the Father, praiſe the Son, praiſe, praiſe the Holy Ghoſt.

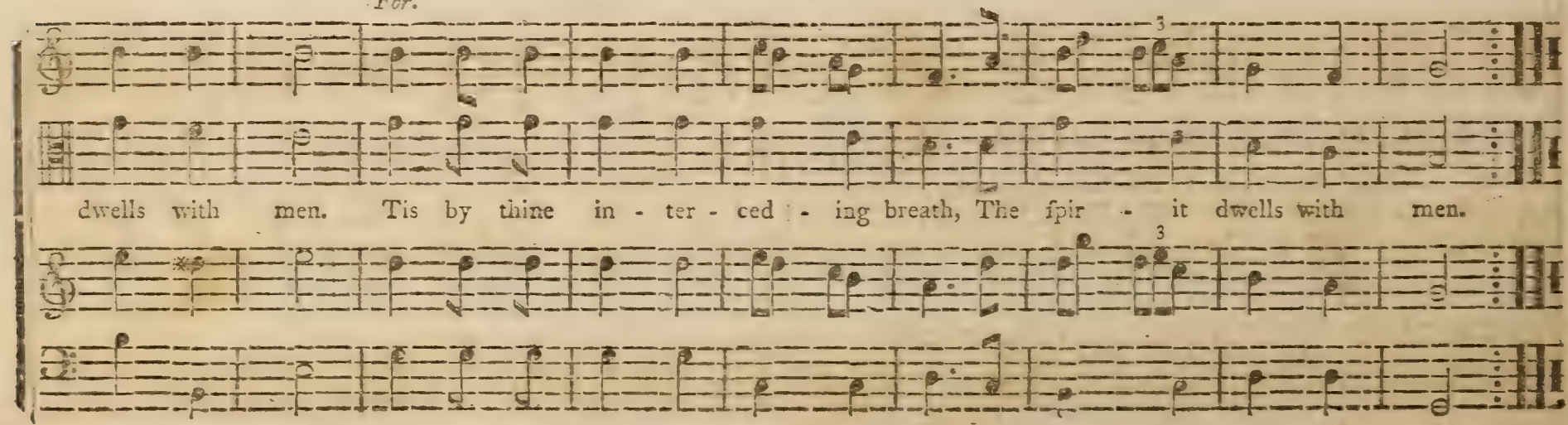

Deareſt of all the names a - bove, My Je - ſus and my God! Who can re - ſiſt thy
Pianiſſimo.
heav'nly love, Or tri - fle with thy blood? 'Tis by the mer - its of thy

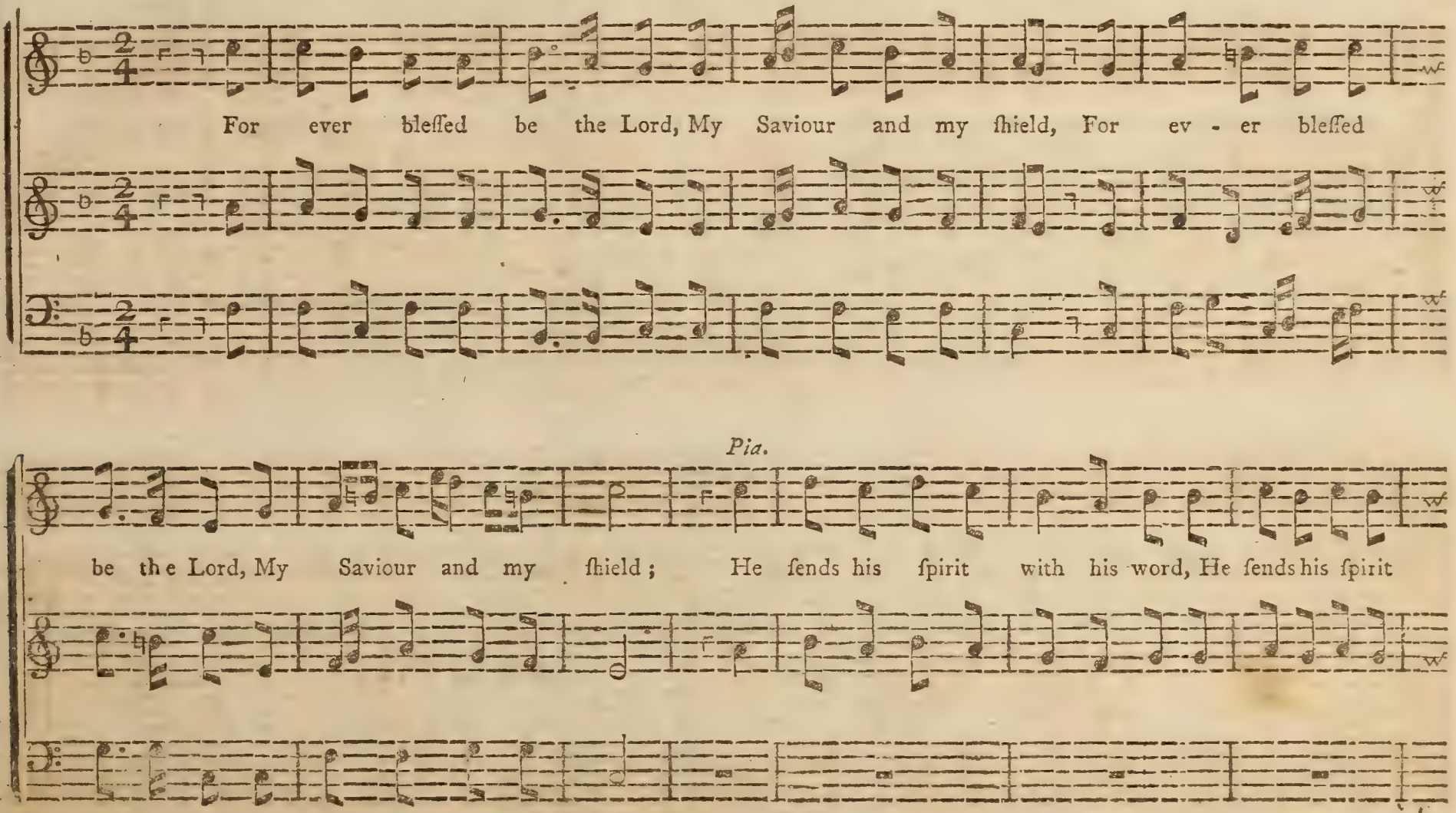
Sandwich. *Continued.*

Pia.



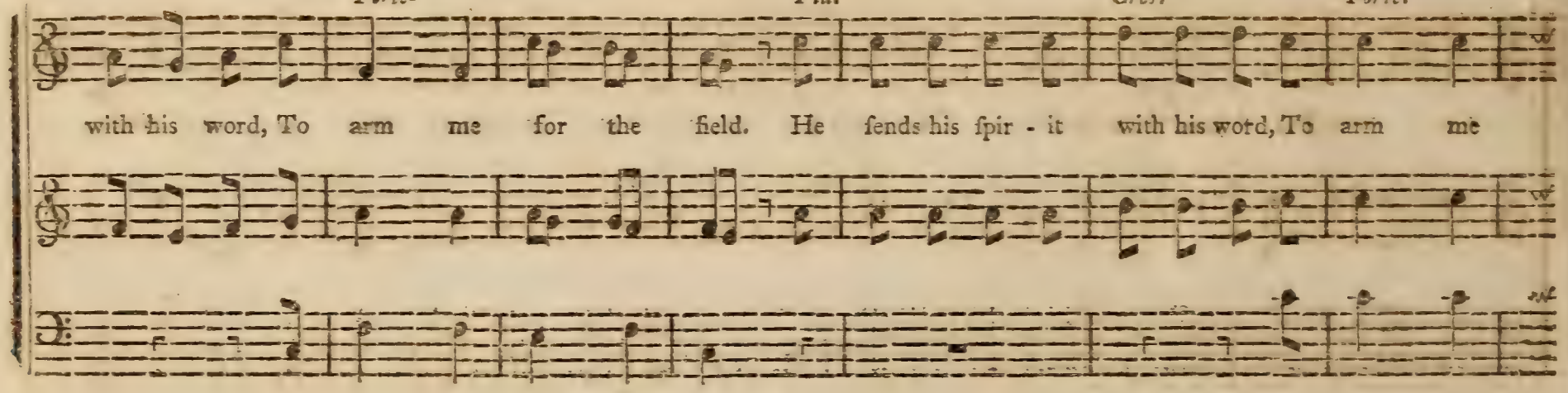
For.

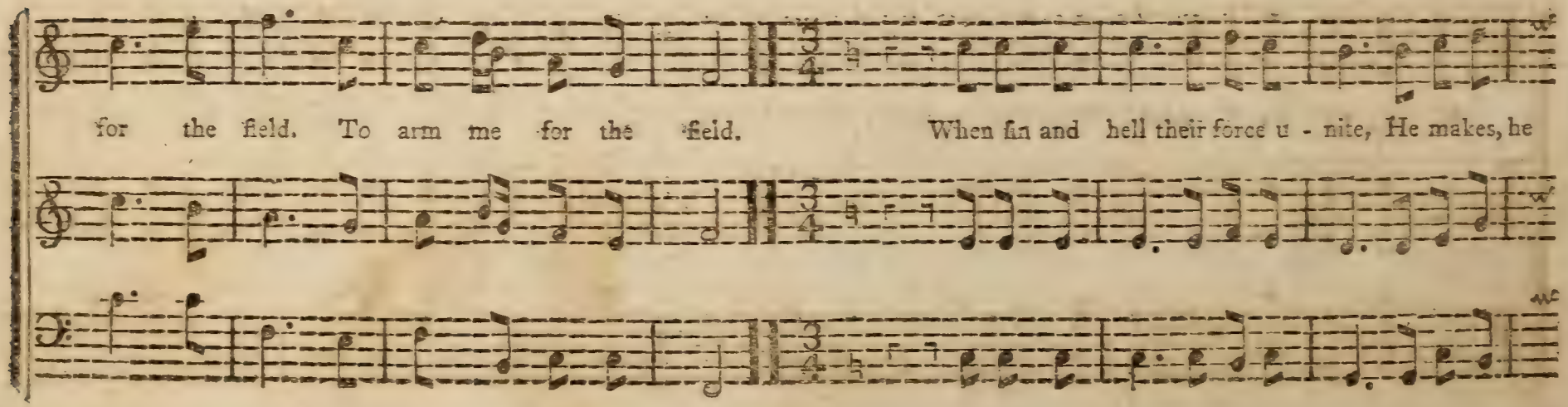


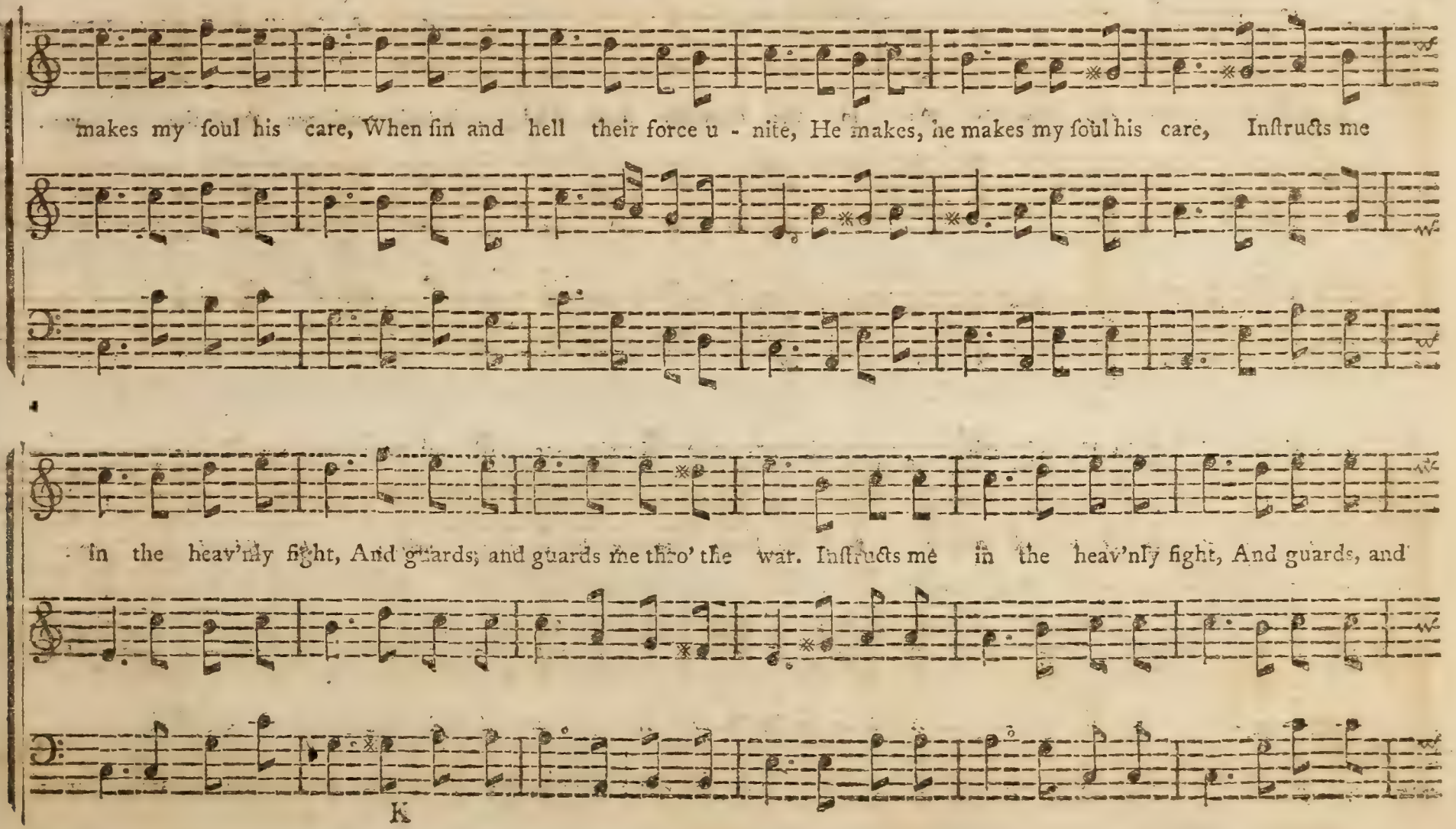

For ever bleſſed be the Lord, My Saviour and my ſhield, For ev - er bleſſed
Pia.
be the Lord, My Saviour and my ſhield; He ſends his ſpirit with his word, He ſends his ſpirit

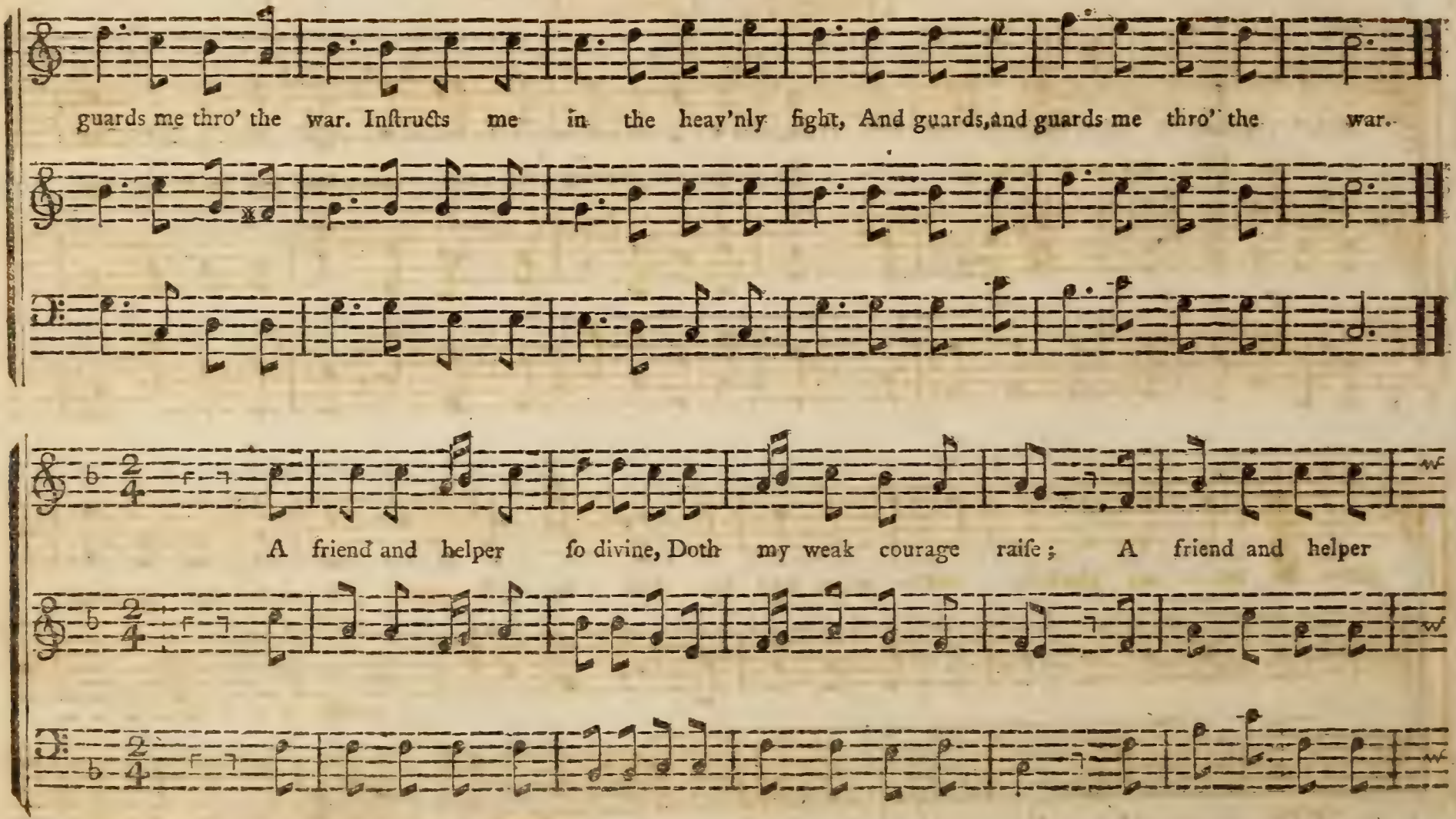
Triumph. *Continued.*

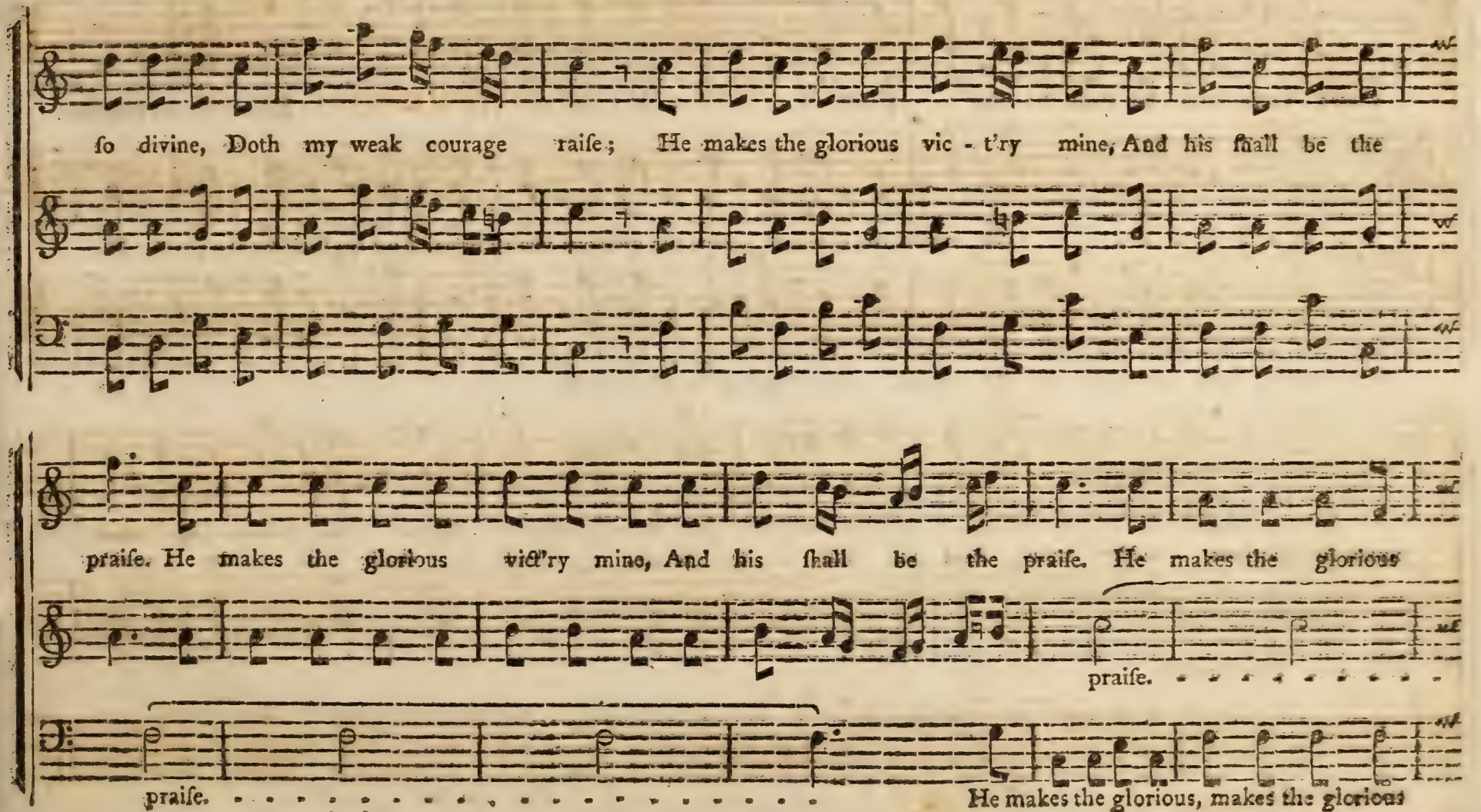
Forte. *Pia.* *Cres.* *Forte.*



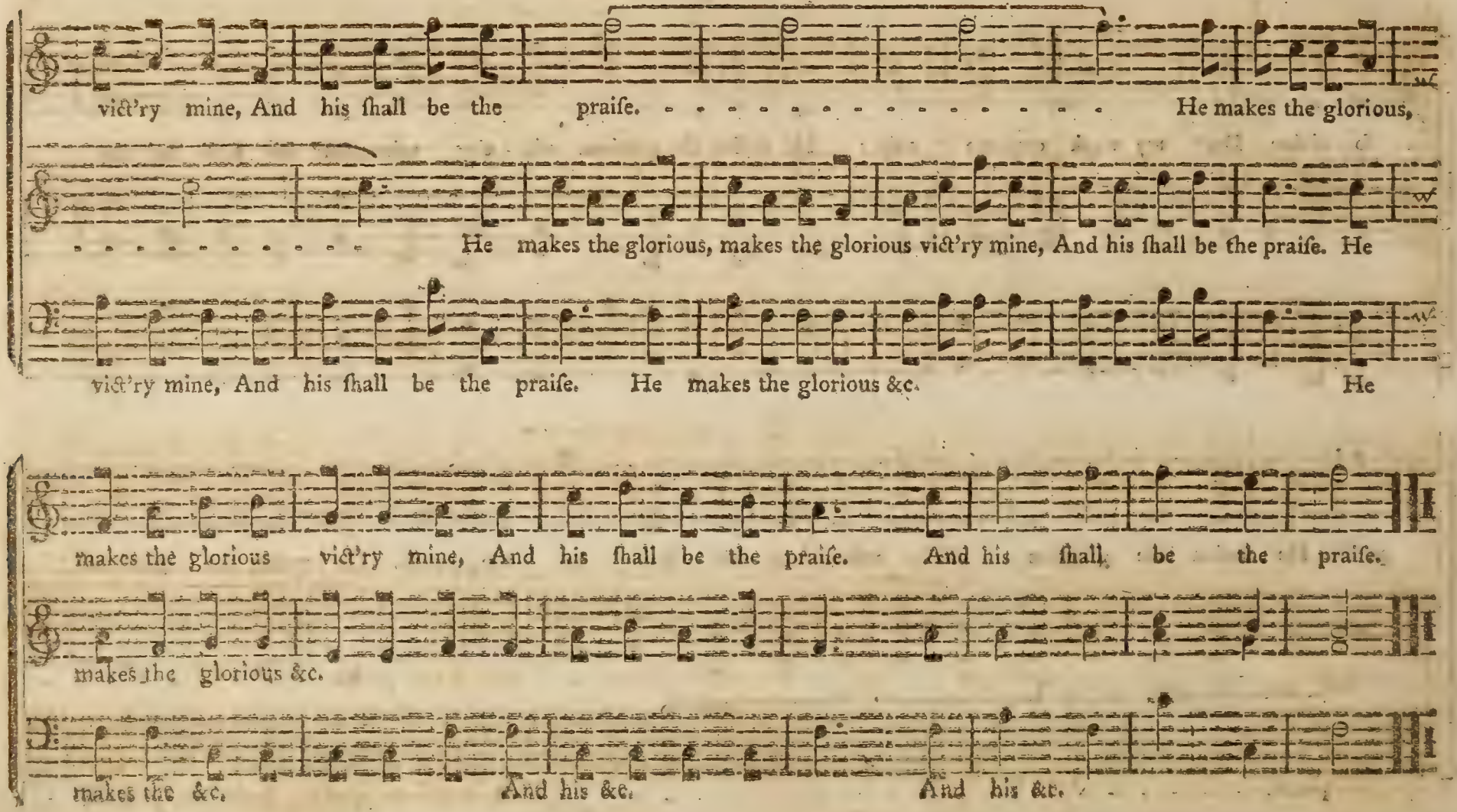


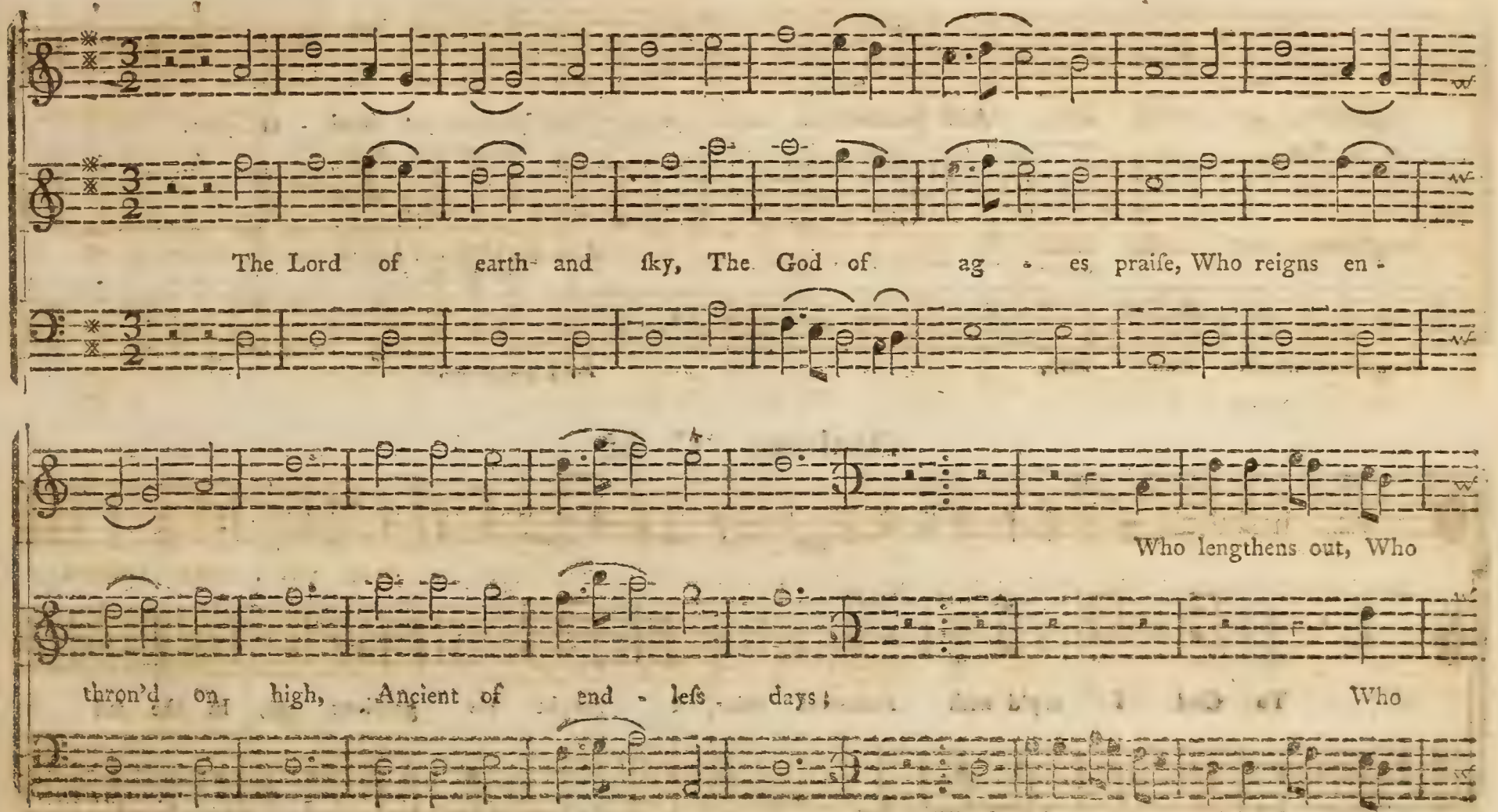

makes my ſoul his care, When ſin and hell their force u - nite, He makes, he makes my ſoul his care, Inſtructs me
In the heav'nly fight, And guards, and guards me thro' the war. Inſtructs me in the heav'nly fight, And guards, and


guards me thro' the war. Inſtructs me in the heav'nly fight, And guards, and guards me thro' the war.
A friend and helper ſo divine, Doth my weak courage raiſe; A friend and helper

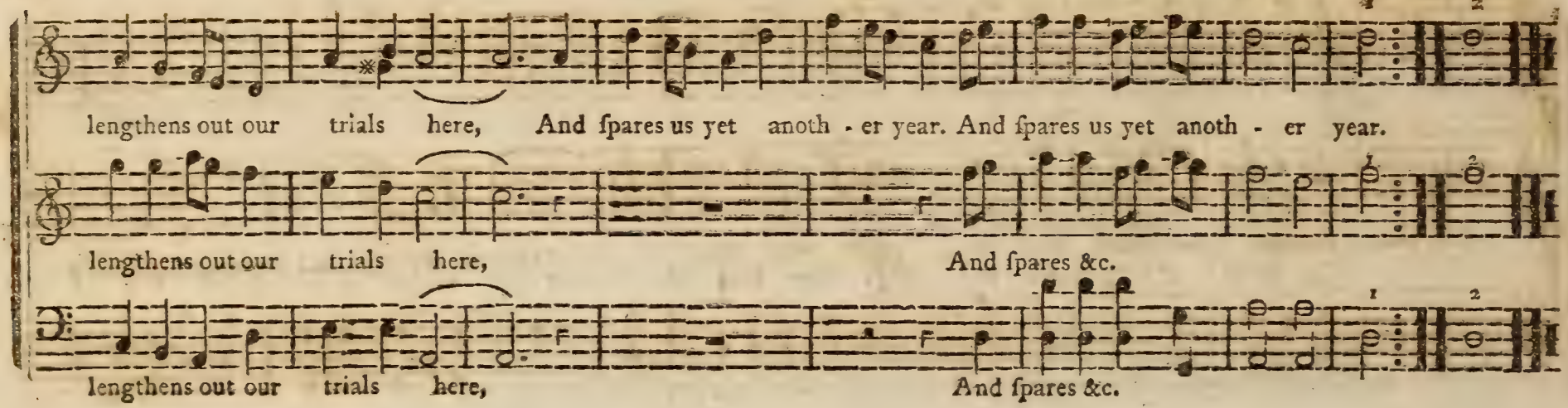

ſo divine, Doth my weak courage raiſe; He makes the glorious vic - t'ry mine, And his ſhall be the
praiſe. He makes the glorious vict'ry mine, And his ſhall be the praiſe. He makes the glorious
praiſe.
praiſe.
He makes the glorious, makes the glorious

Triumph. *Continued.*

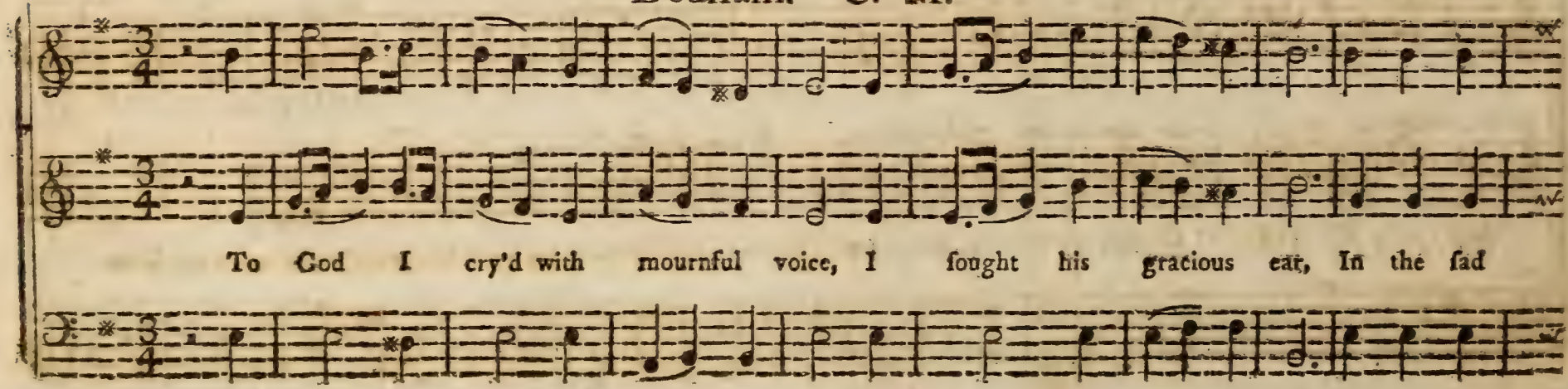


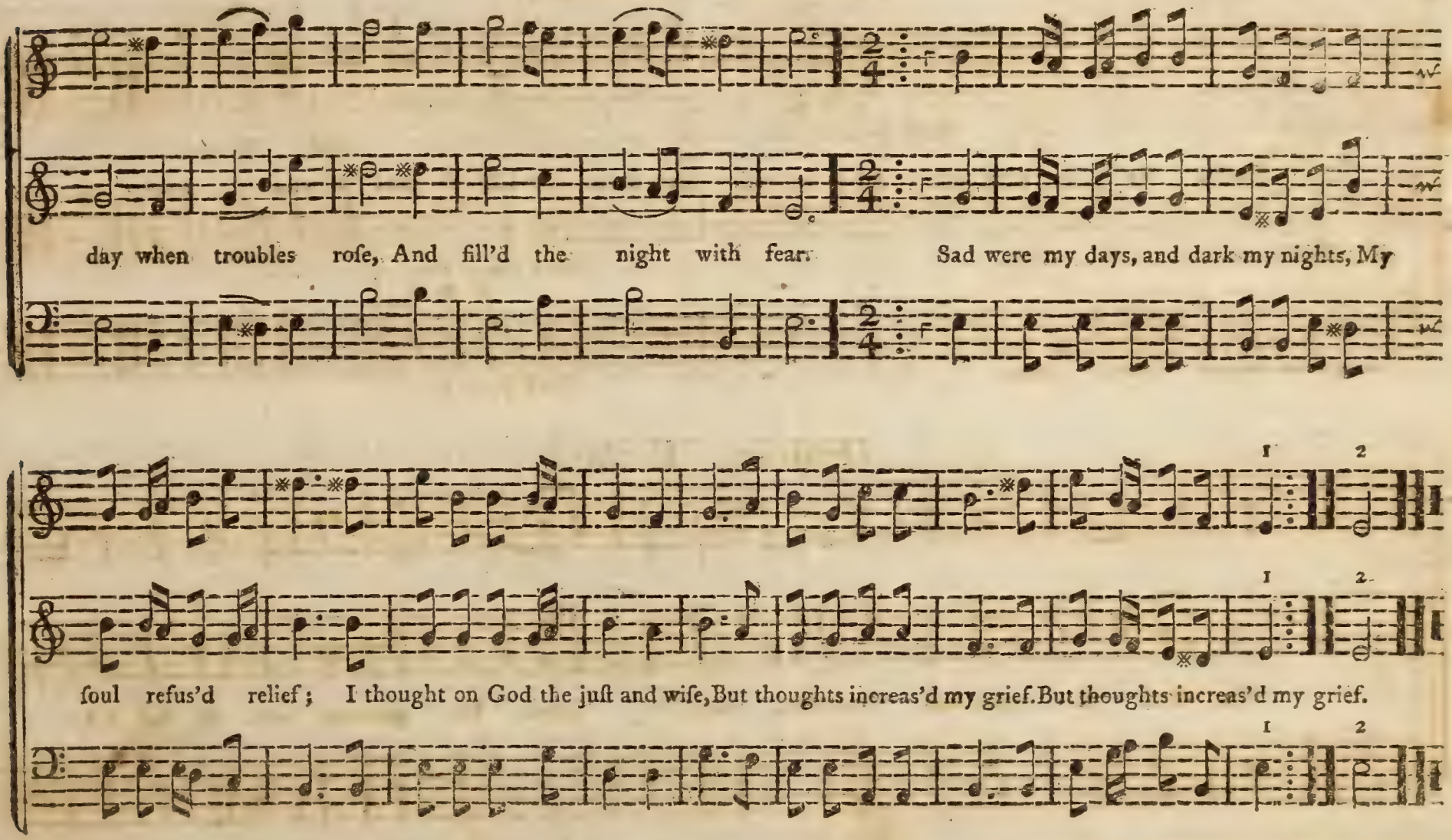

The Lord of earth and ſky, The God of ag - es praiſe, Who reigns en -
Who lengthens out, Who
thron'd on high, Ancient of end - leſs days;
Who
Who lengthens out our trials here, Who

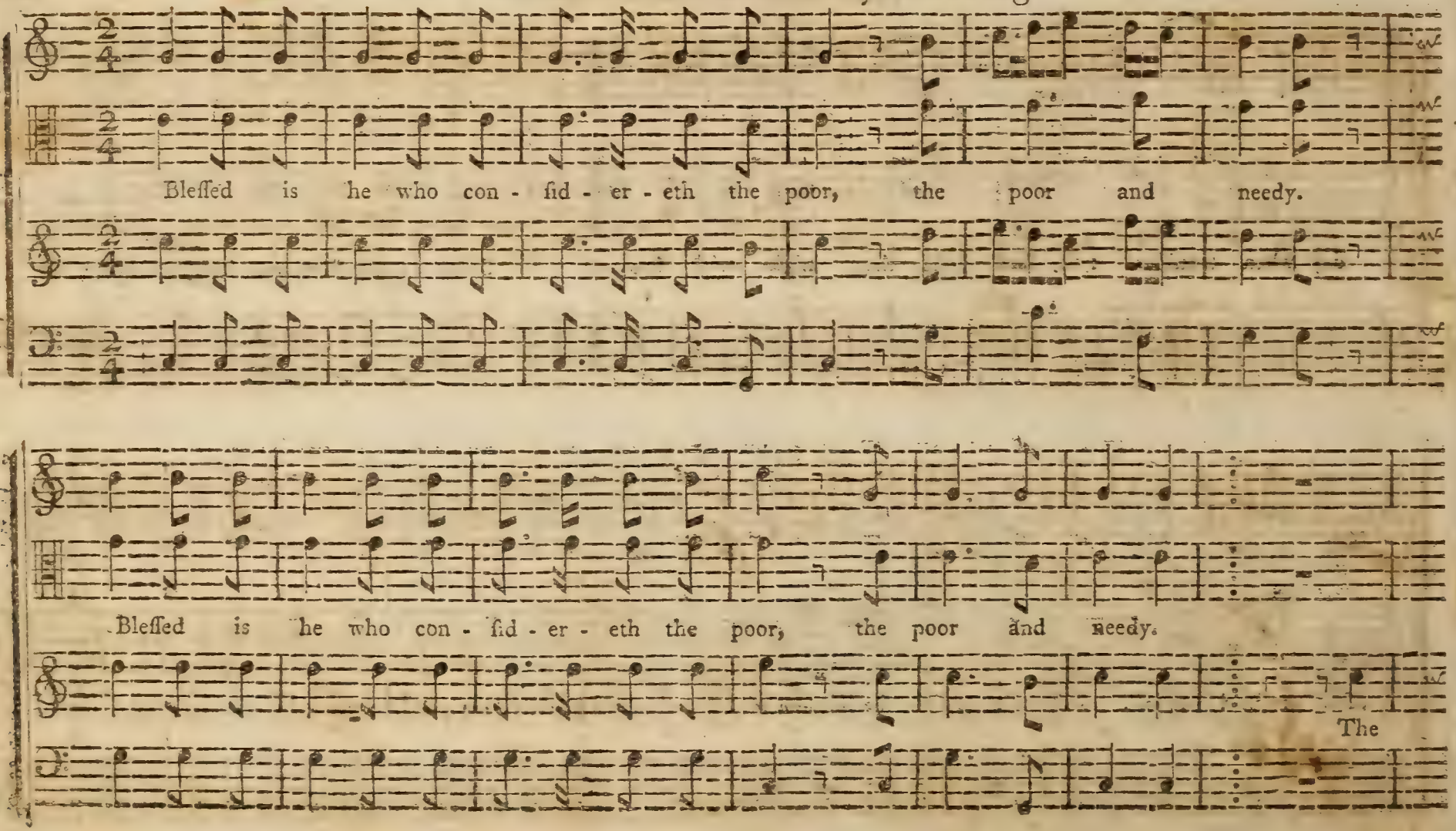
New-Year. *Continued.*

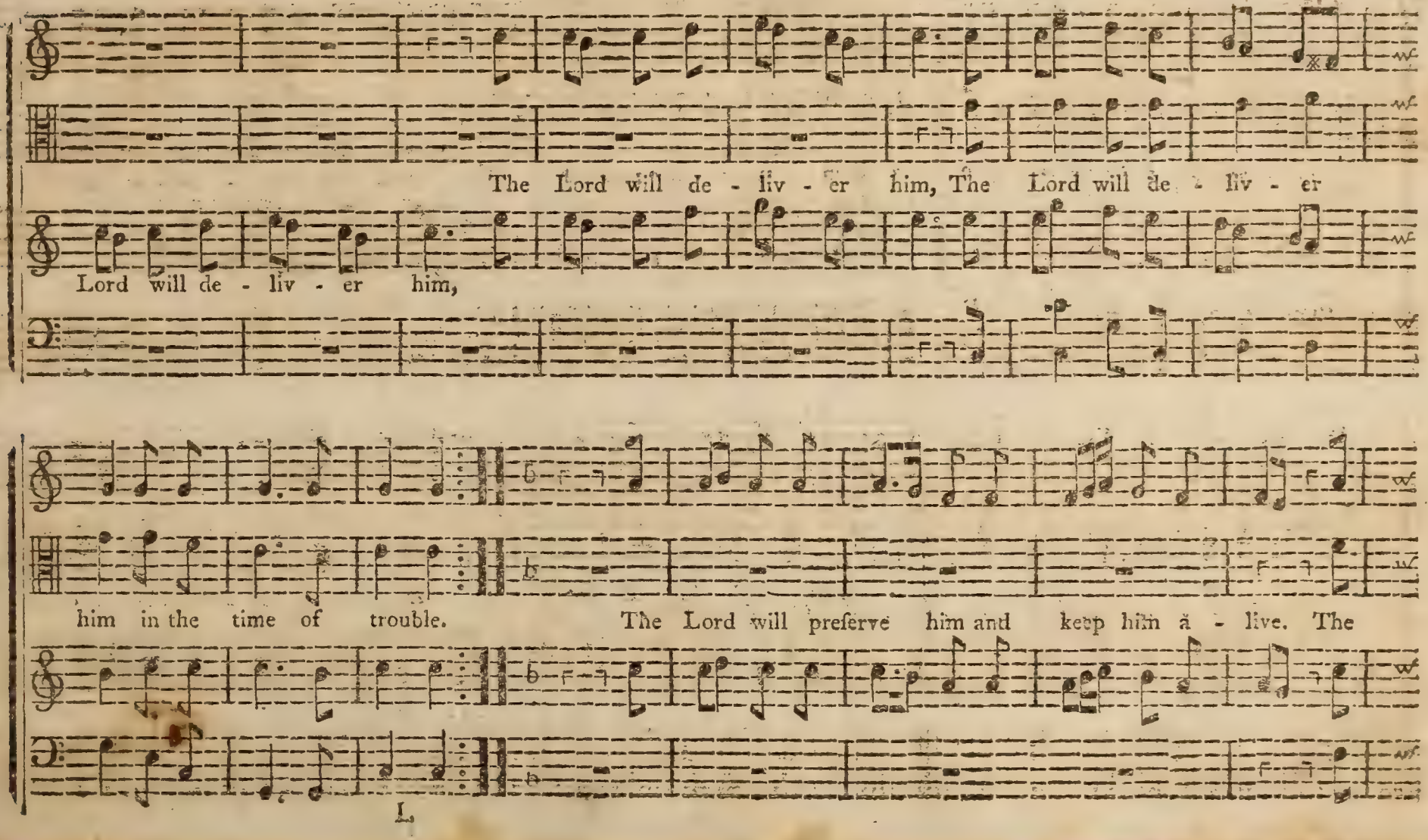


Dedham. C. M.

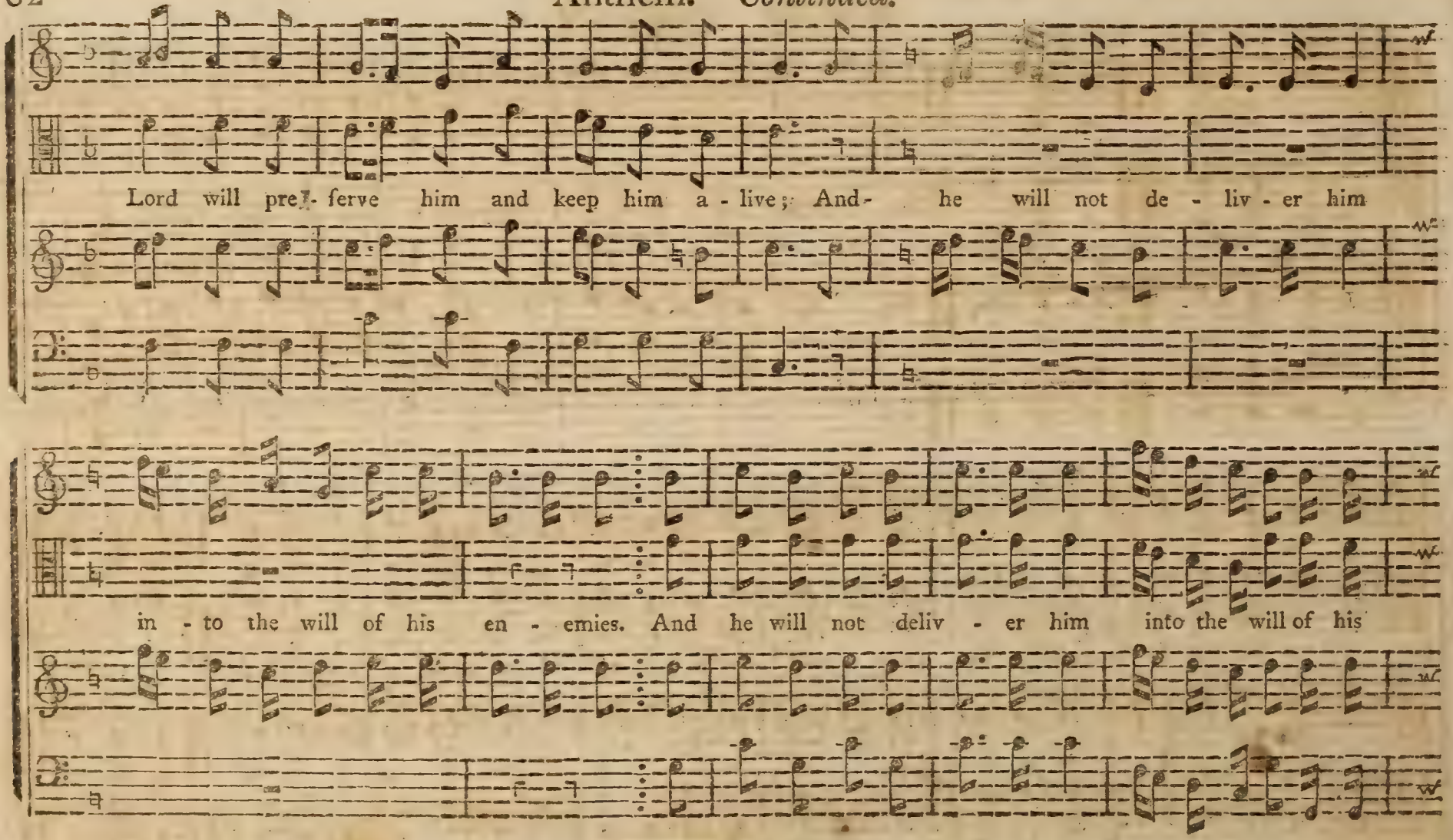


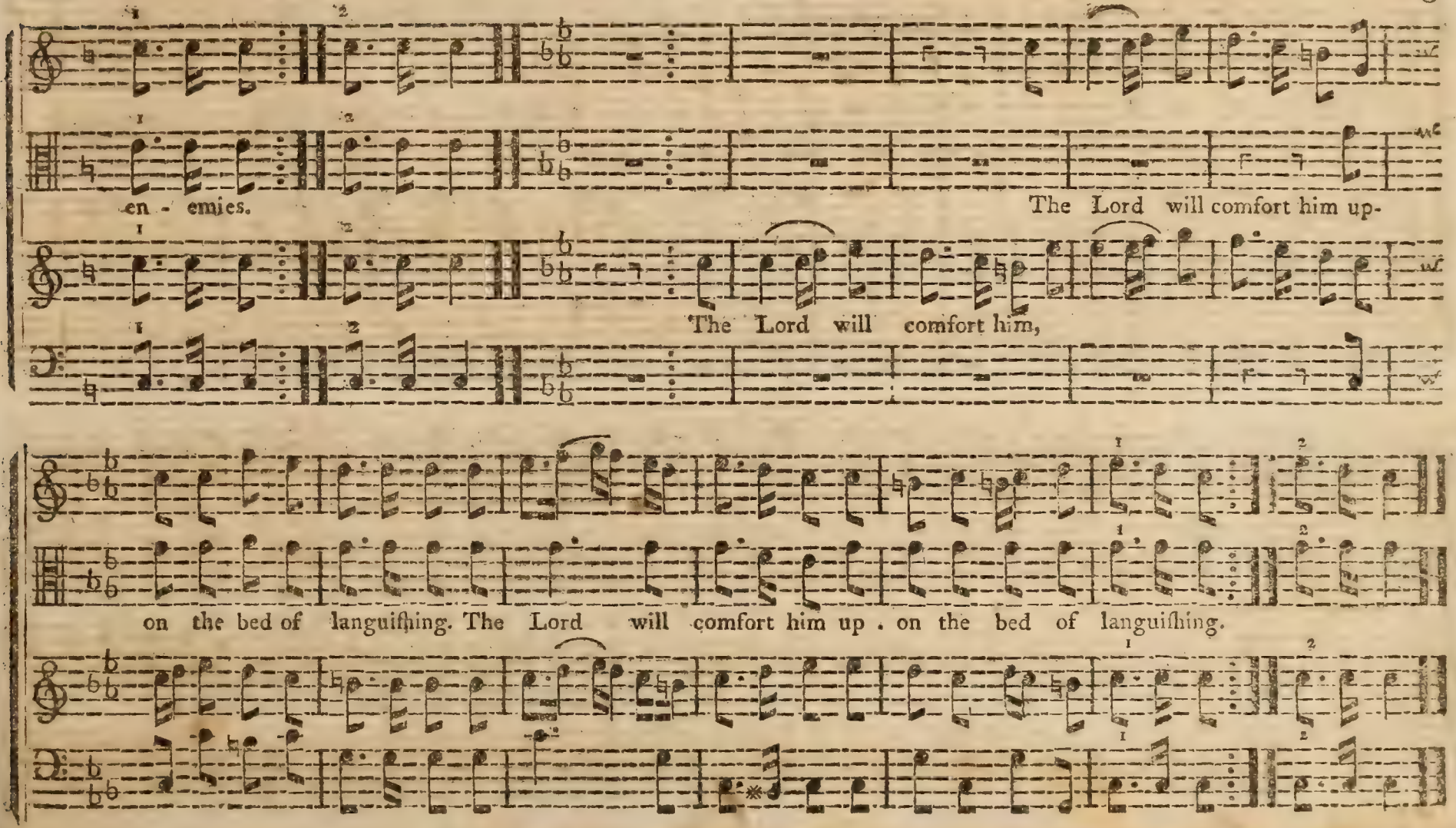

day when troubles roſe, And fill'd the night with fear. Sad were my days, and dark my nights, My
ſoul refus'd relief; I thought on God the juſt and wiſe, But thoughts increas'd my grief. But thoughts increas'd my grief.


Bleſſed is he who con - ſid - er - eth the poor, the poor and needy.
Bleſſed is he who con - ſid - er - eth the poor, the poor and needy.
The


The Lord will de - liv - er him, The Lord will de - liv - er
Lord will de - liv - er him,
him in the time of trouble. The Lord will preserve him and keep him a - live. The

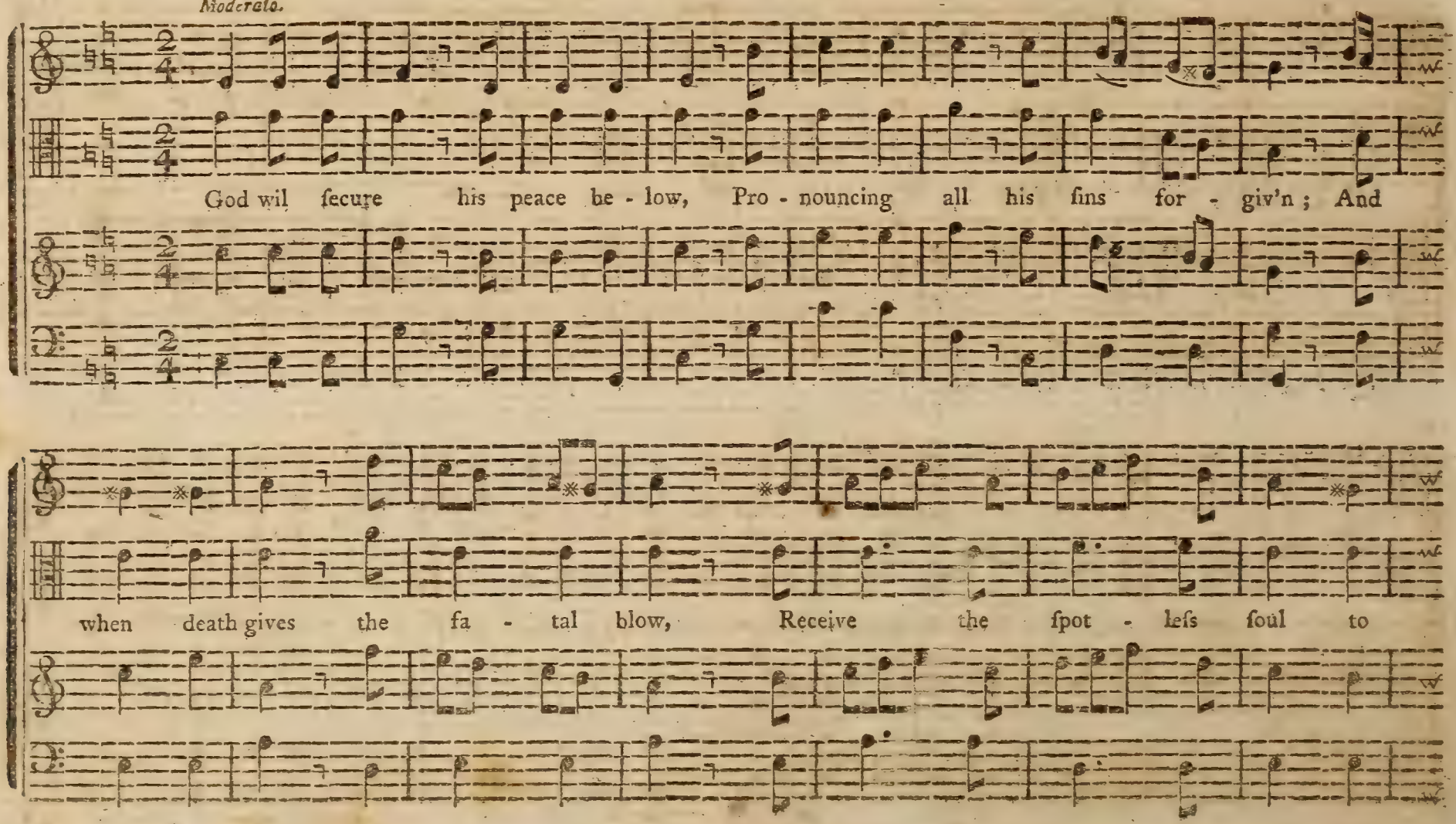
Anthem. *Continued.*

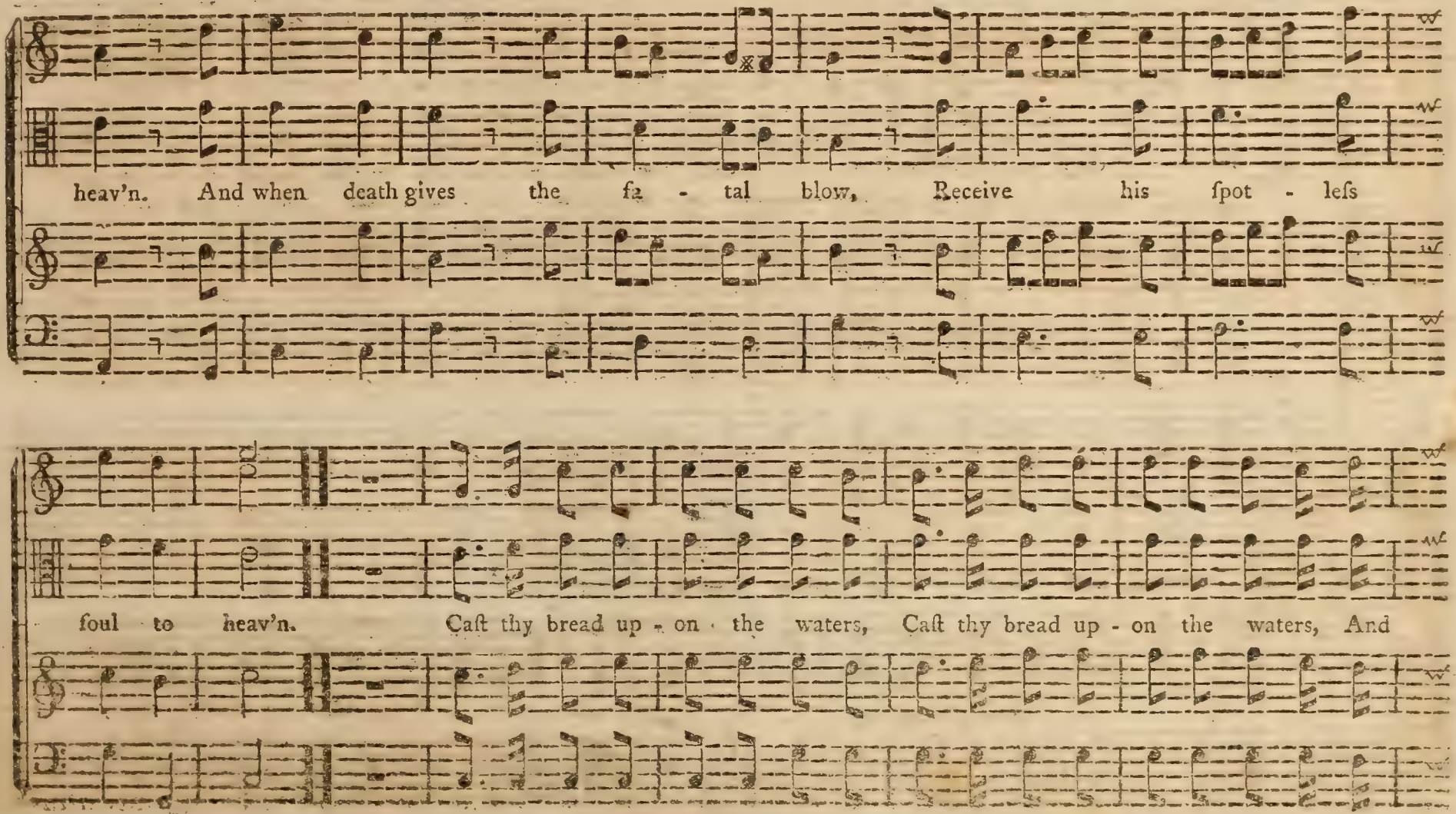



en - emies.
The Lord will comfort him up-
The Lord will comfort him,
on the bed of languiſhing. The Lord will comfort him up . on the bed of languiſhing.

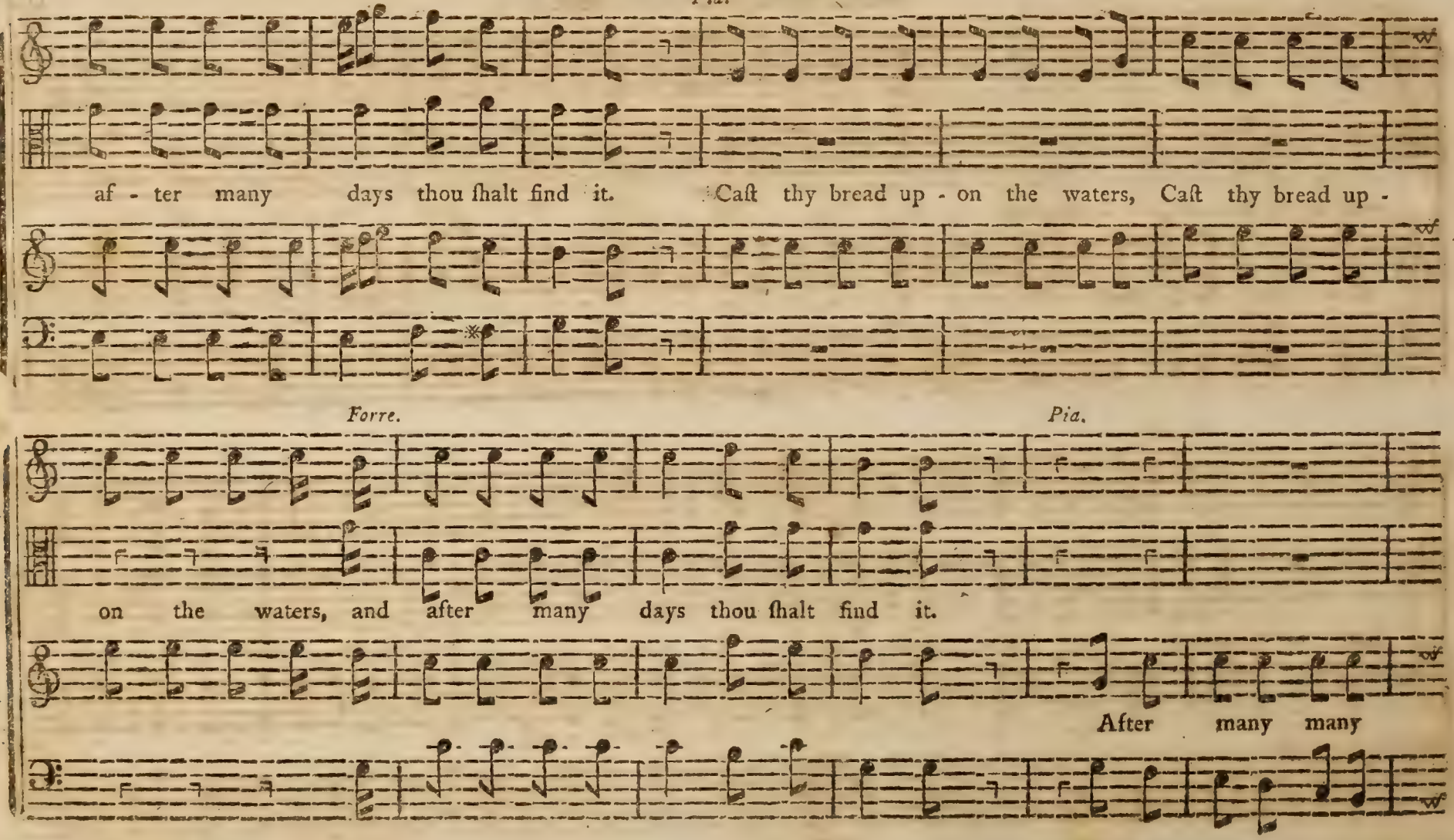
Anthem. *Continued.*

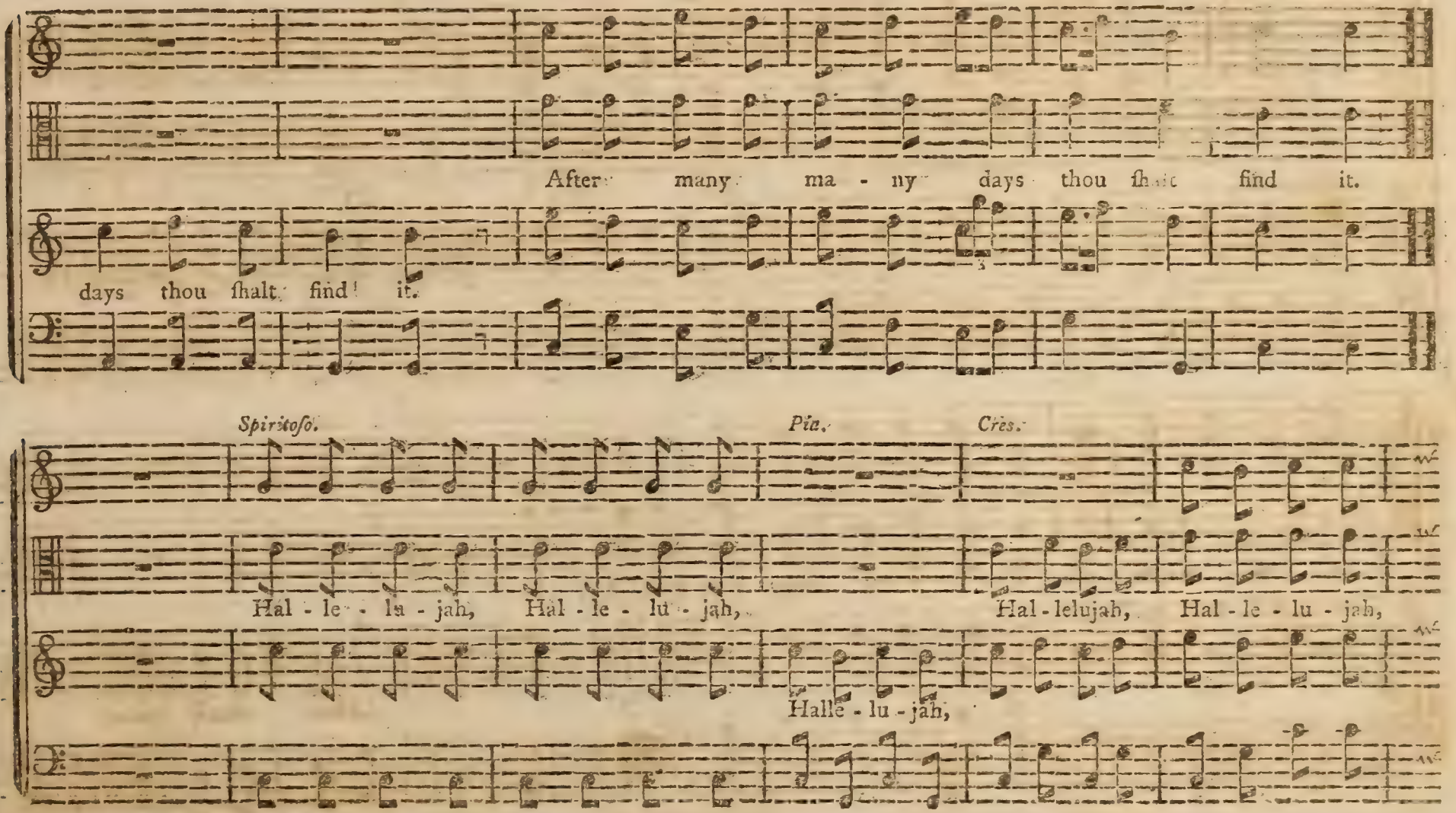
Moderato.



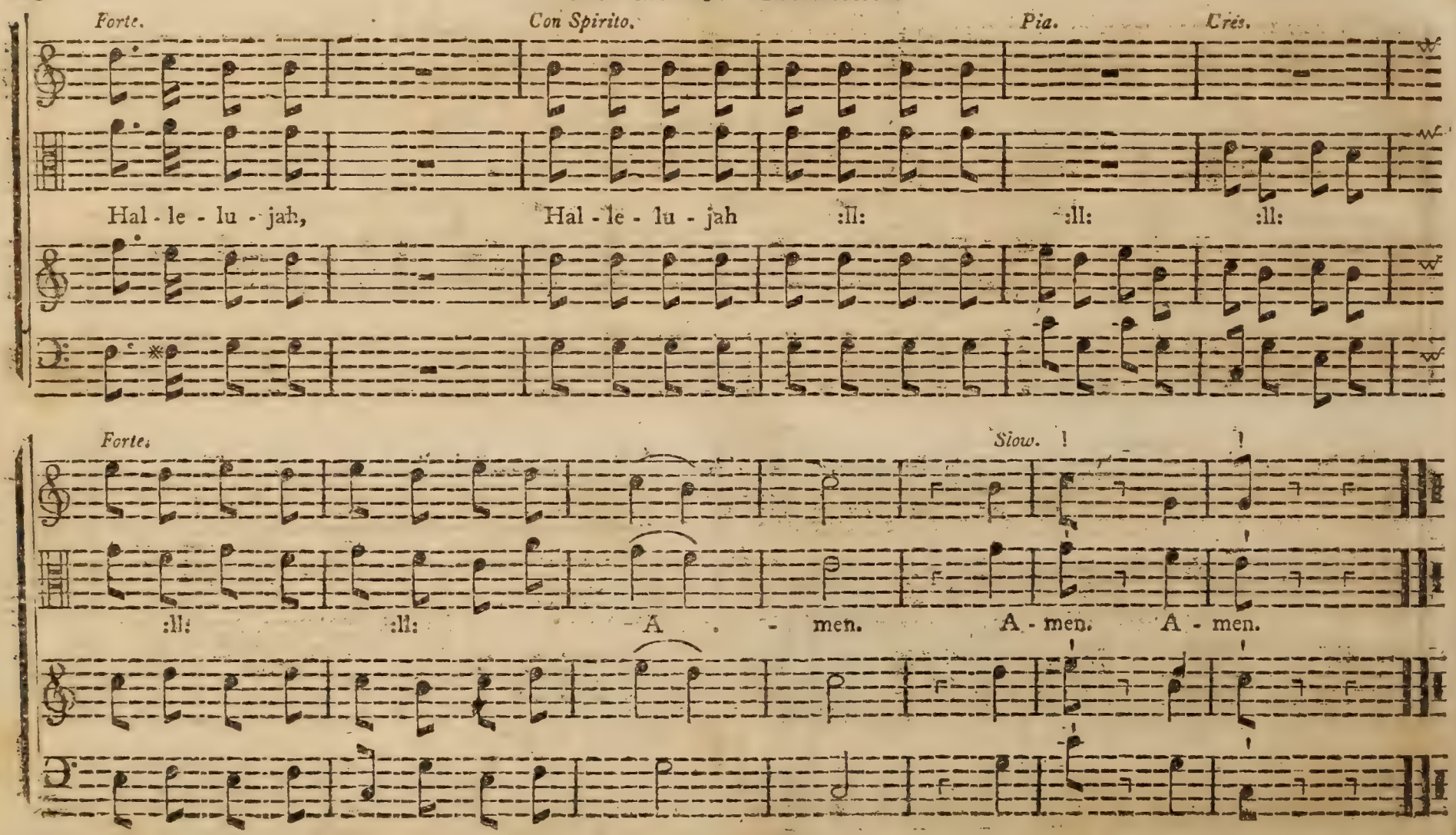

heav'n. And when death gives the fa - tal blow, Receive his ſpot - leſs
foul to heav'n. Caſt thy bread up - on the waters, Caſt thy bread up - on the waters, And

Anthem. *Pia.* *Continued.*

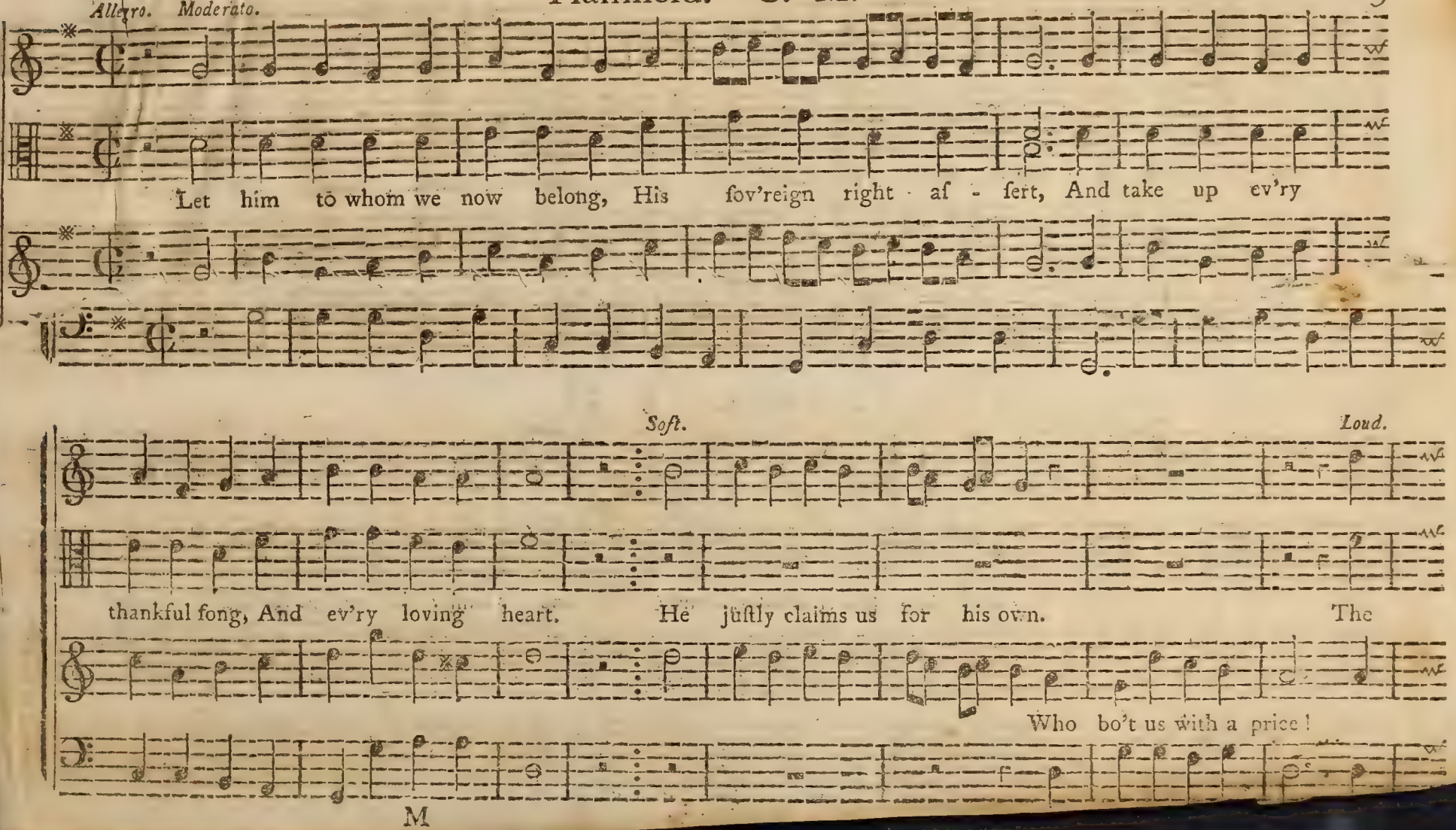



After many ma - ny days thou ſhalt find it.
days thou ſhalt find it.
Spiritoſo.
Pia.
Cres.
Hal - le - lu - jah, Hal - le - lu - jah,
Hal - lelujah, Hal - le - lu - jah,
Halle - lu - jah,

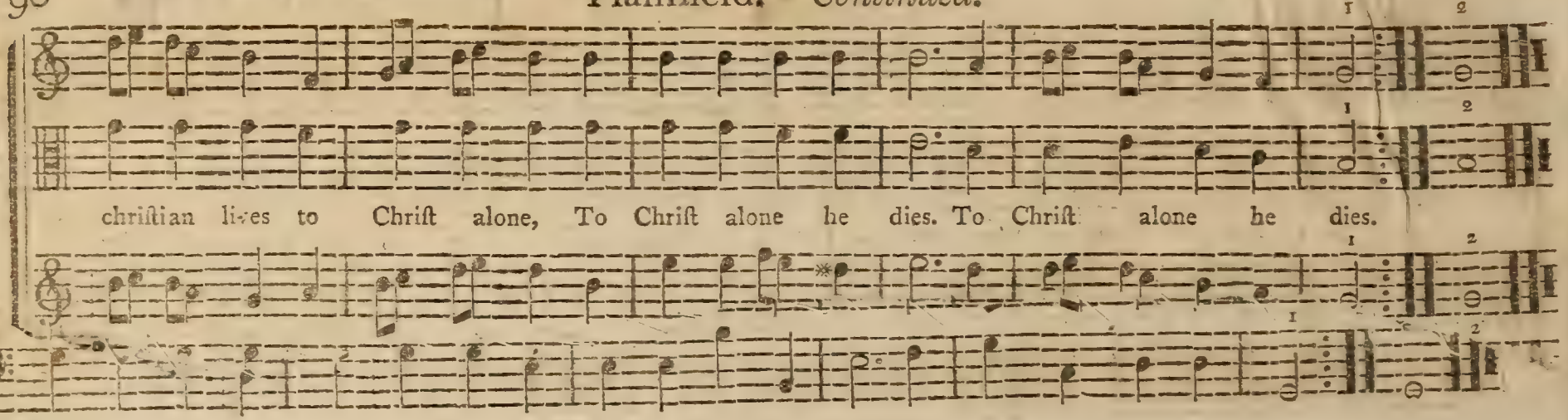
Anthem. *Continued.*



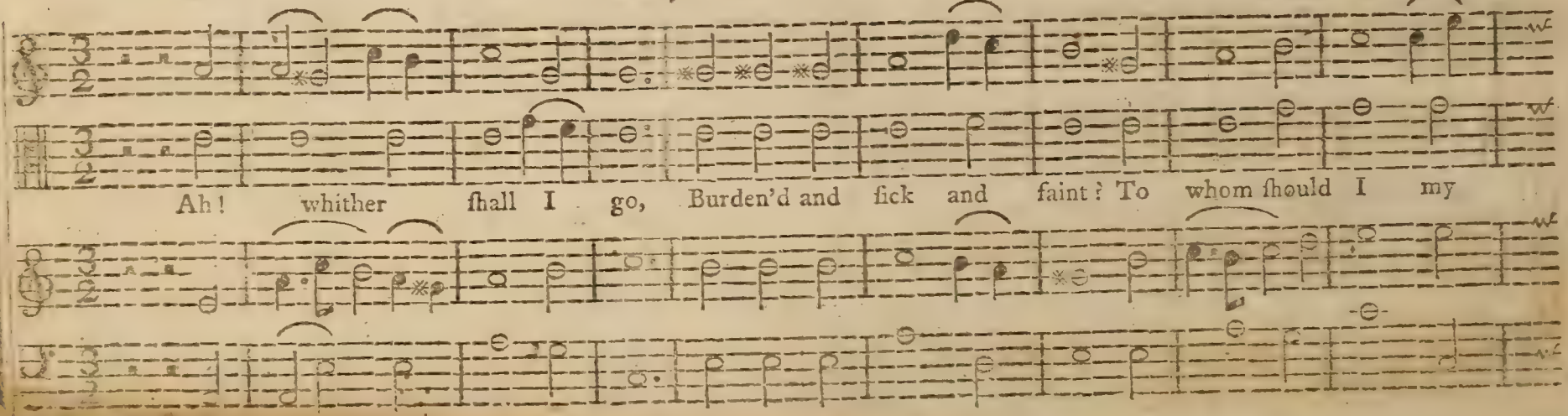
Plainfield. C. M.

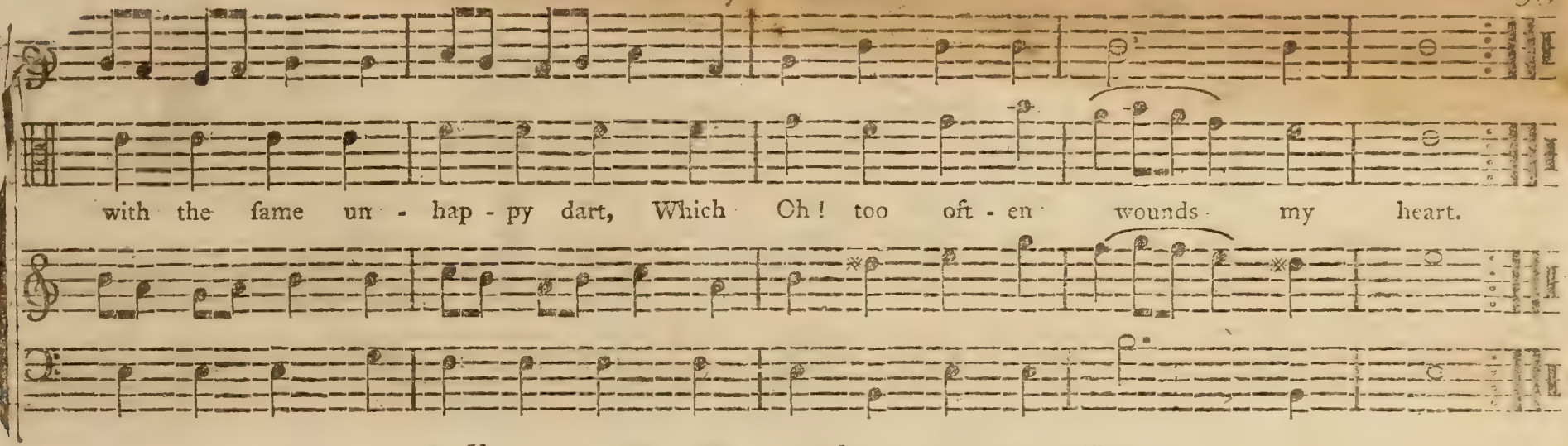


Plainfield. *Continued.*

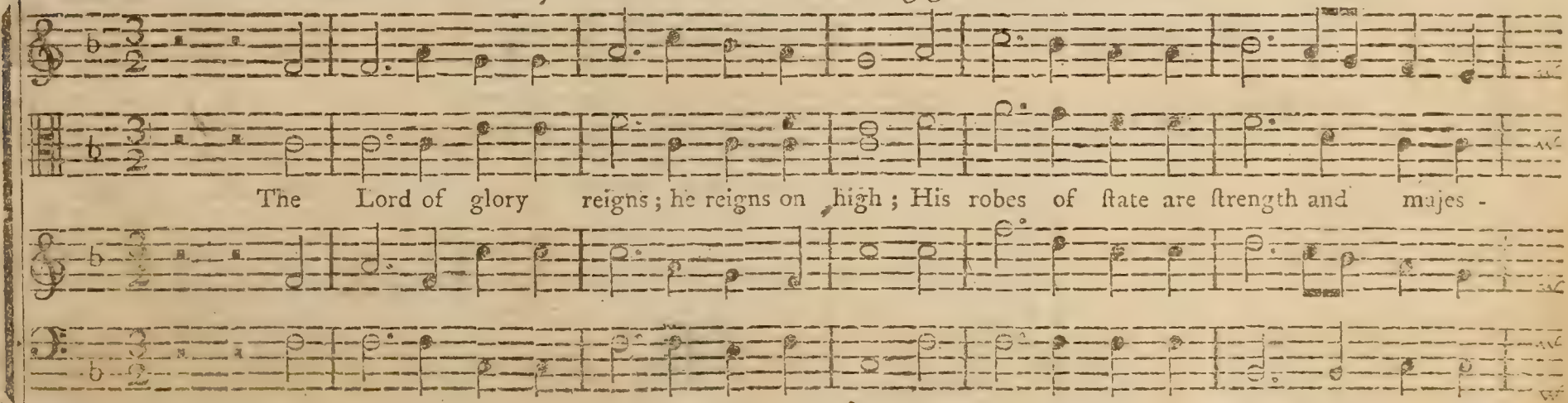


Raynham. P. M.

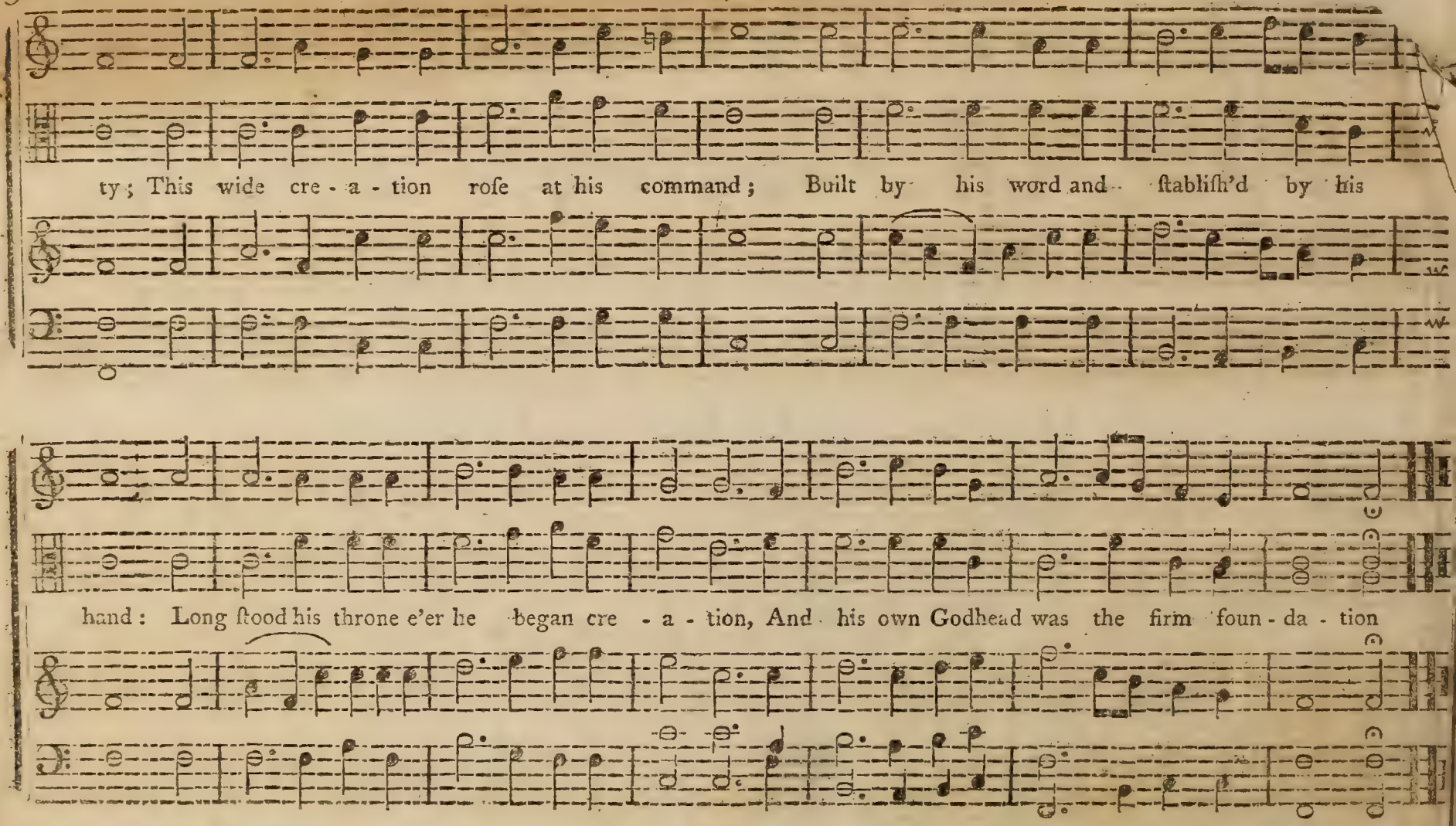


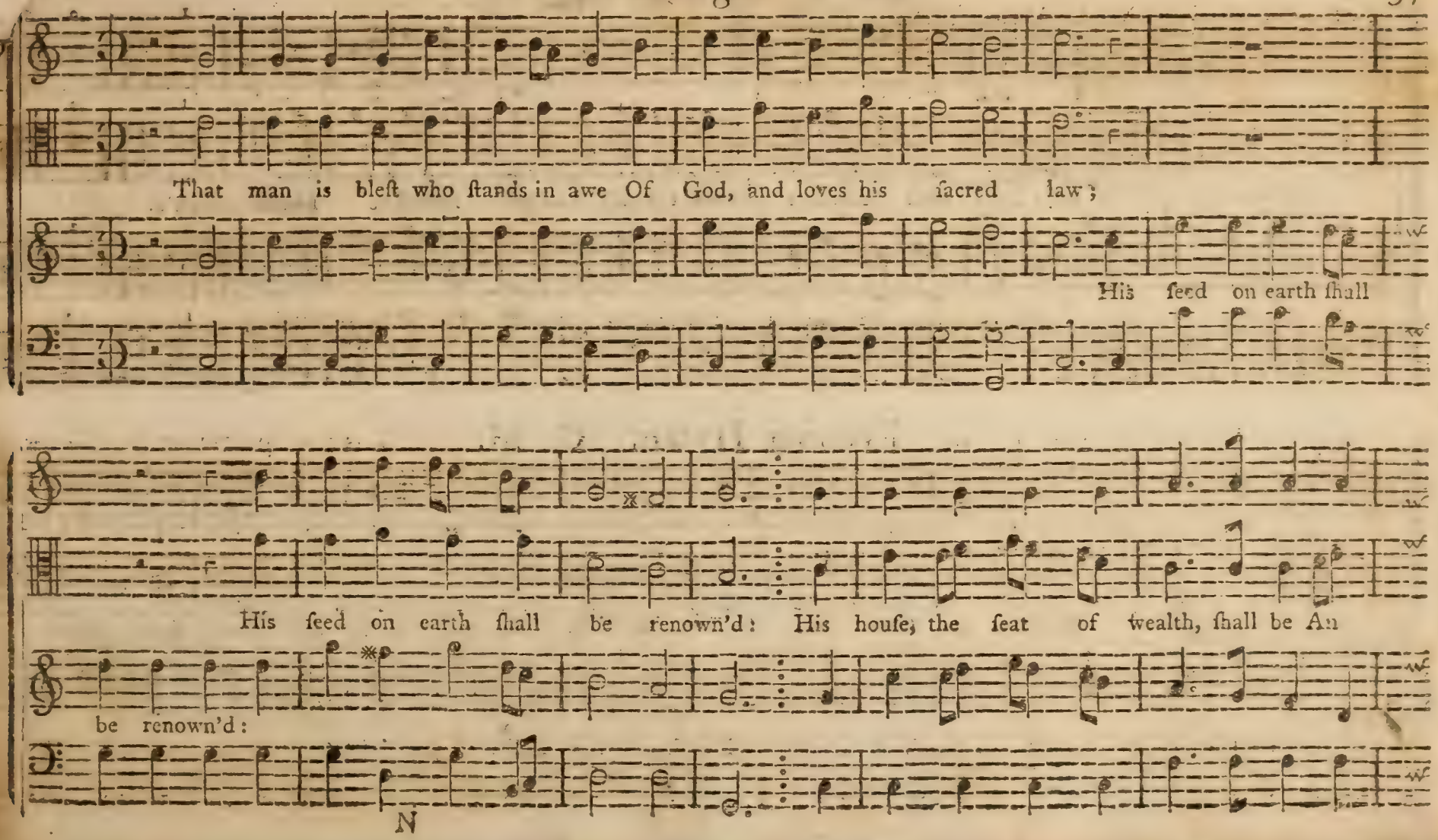


Madbury. P. M. Psalm 93. Dr. Watts.

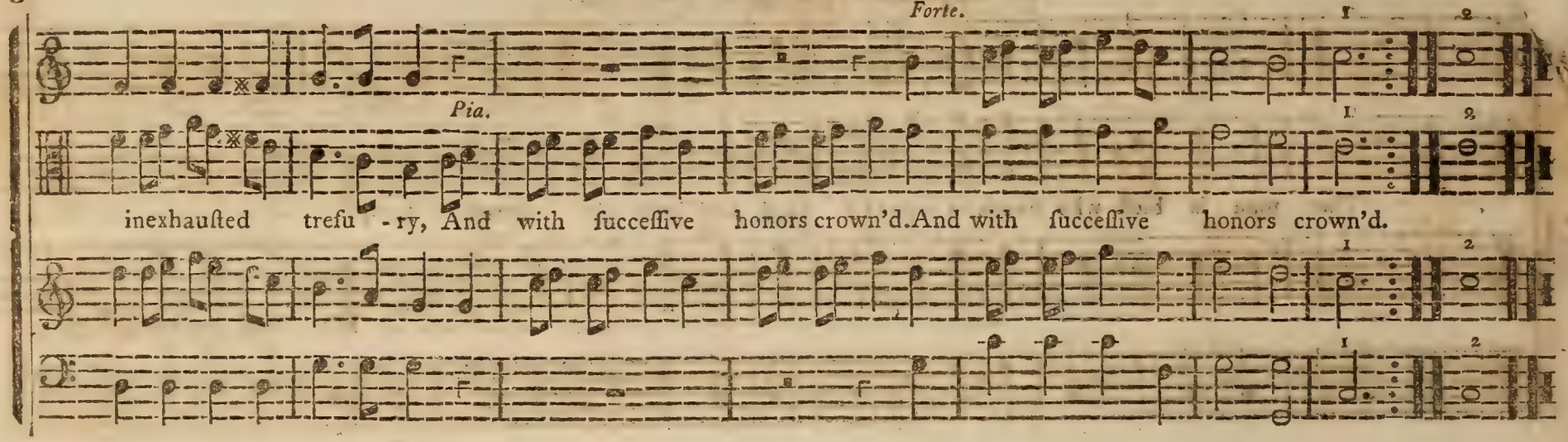


Madbury. *Continued.*

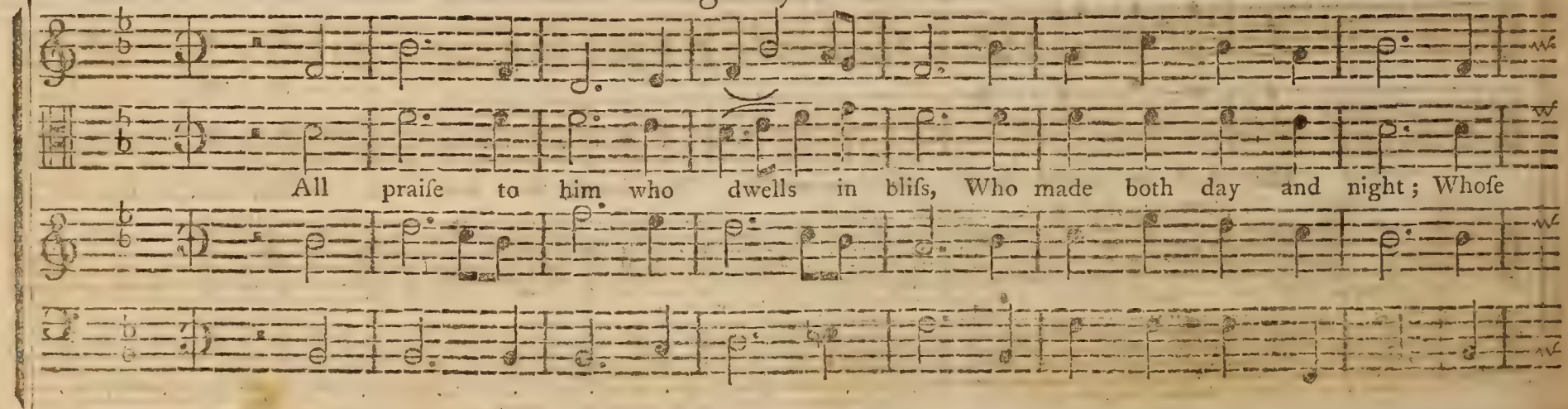


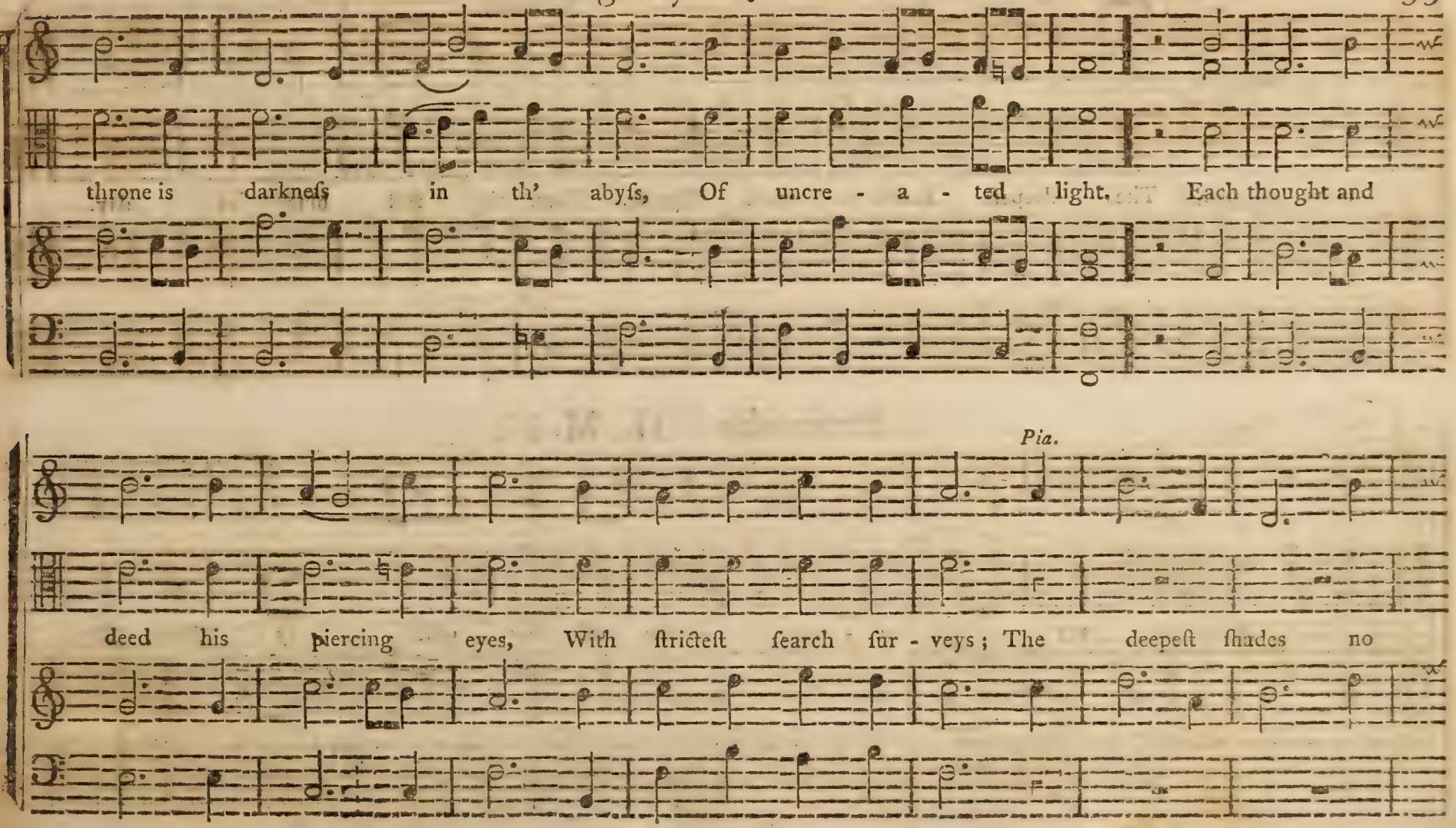

That man is bleſt who ſtands in awe Of God, and loves his ſacred law;
His ſeed on earth ſhall
His ſeed on earth ſhall be renown'd: His houſe, the ſeat of wealth, ſhall be An
be renown'd:

Attleborough. *Continued.*



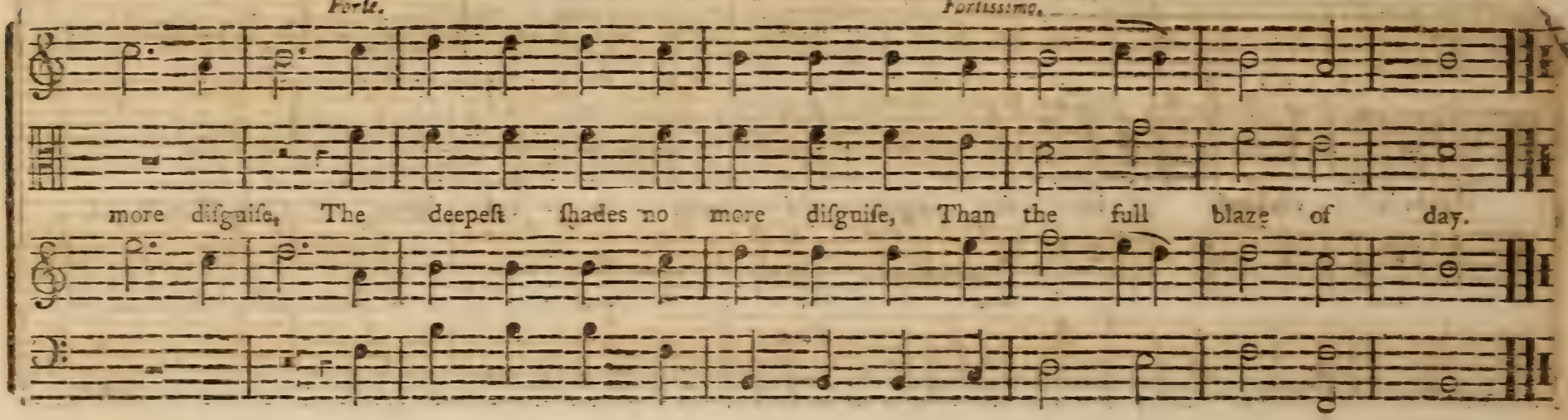
Evening Hymn. C. M.




throne is darkneſs in th' abyſs, Of uncre - a - ted light. Each thought and
Pia.
deed his piercing eyes, With ſtricteſt ſearch ſur - veys; The deepeſt ſhades no

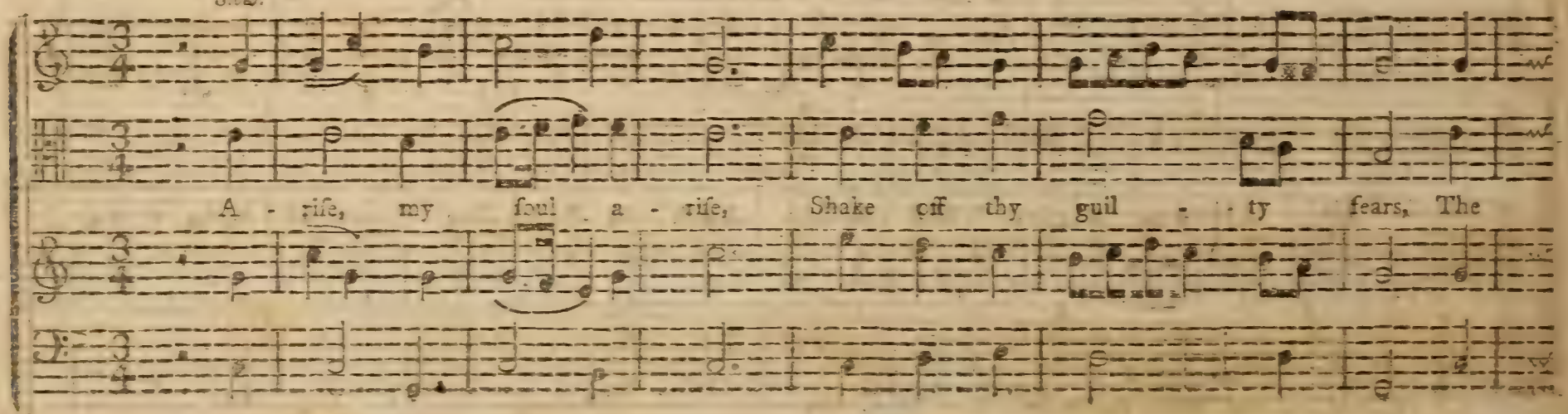
Evening Hymn. *Continued.*

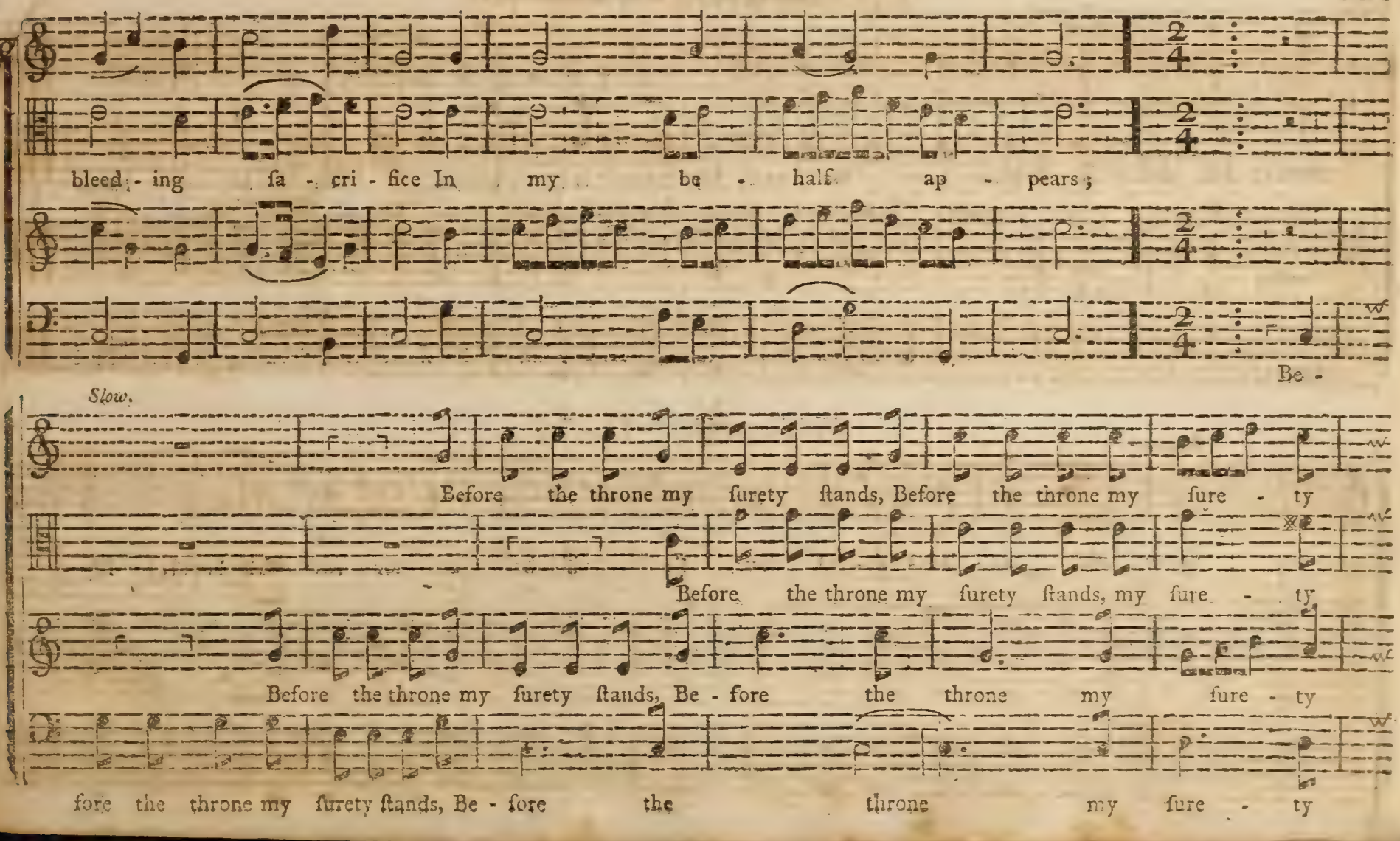
Forte. *Fortissimo.*



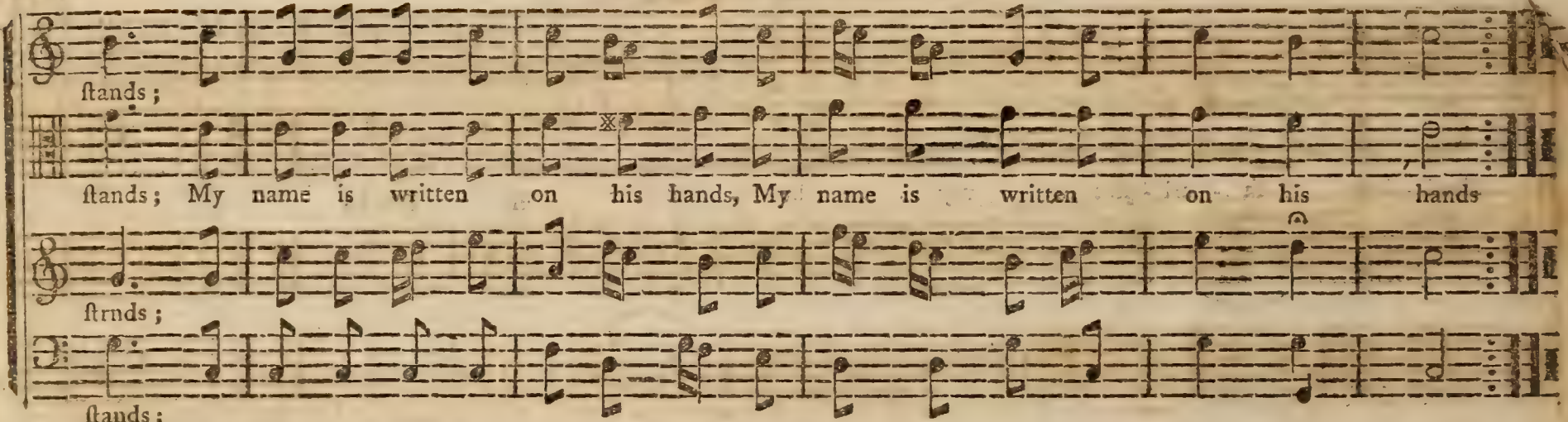
Pembroke. H. M.

Slow.

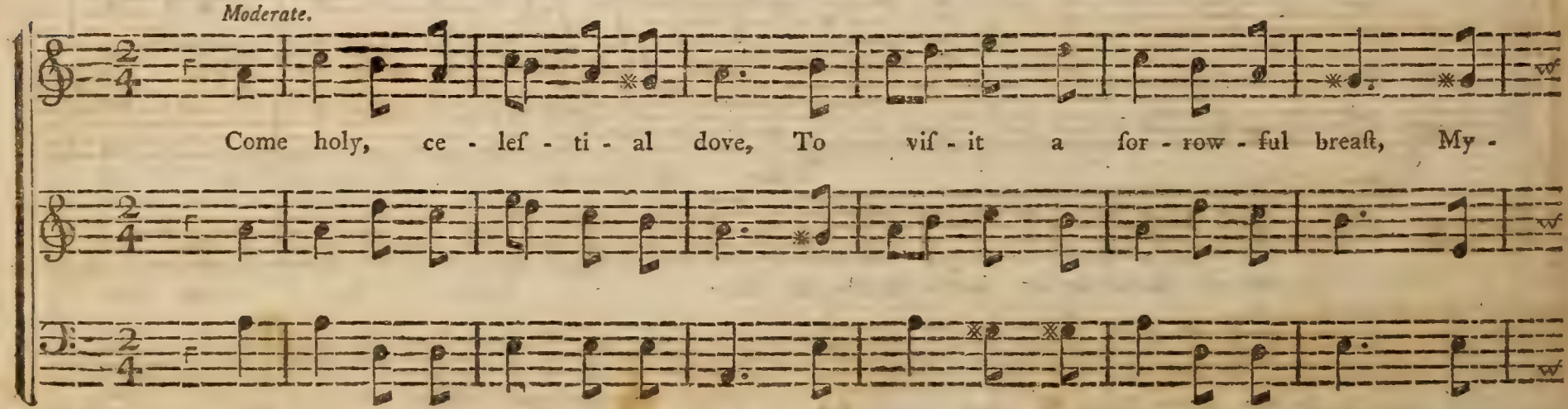


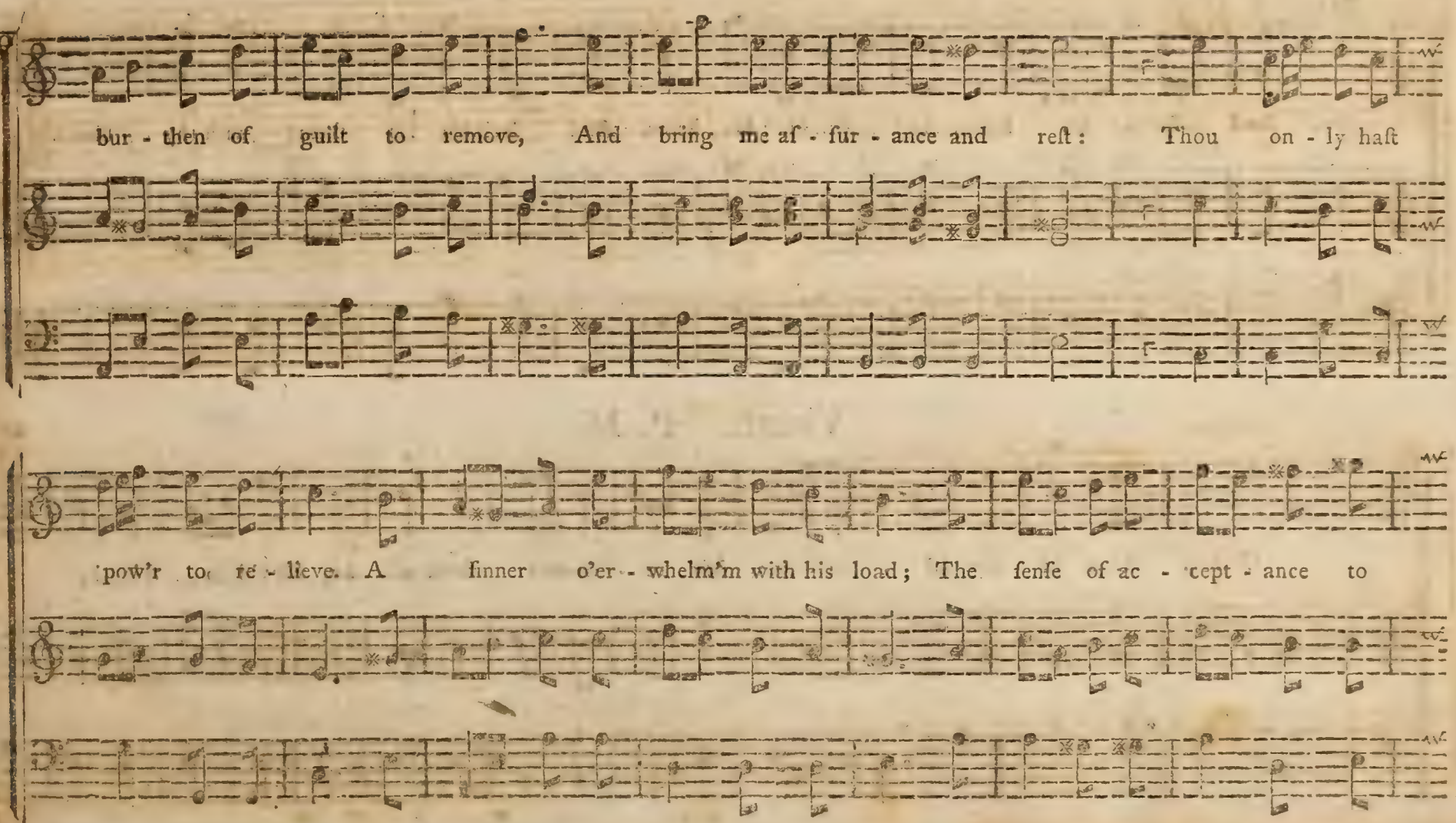

bleed - ing ſa - cri - fice In my be - half ap - pears;
Be -
Slow.
Before the throne my ſurety ſtands, Before the throne my ſure - ty
Before the throne my ſurety ſtands, my ſure - ty
Before the throne my ſurety ſtands, Be - fore the throne my ſure - ty
fore the throne my ſurety ſtands, Be - fore the throne my ſure - ty

Pembroke. *Continued.*

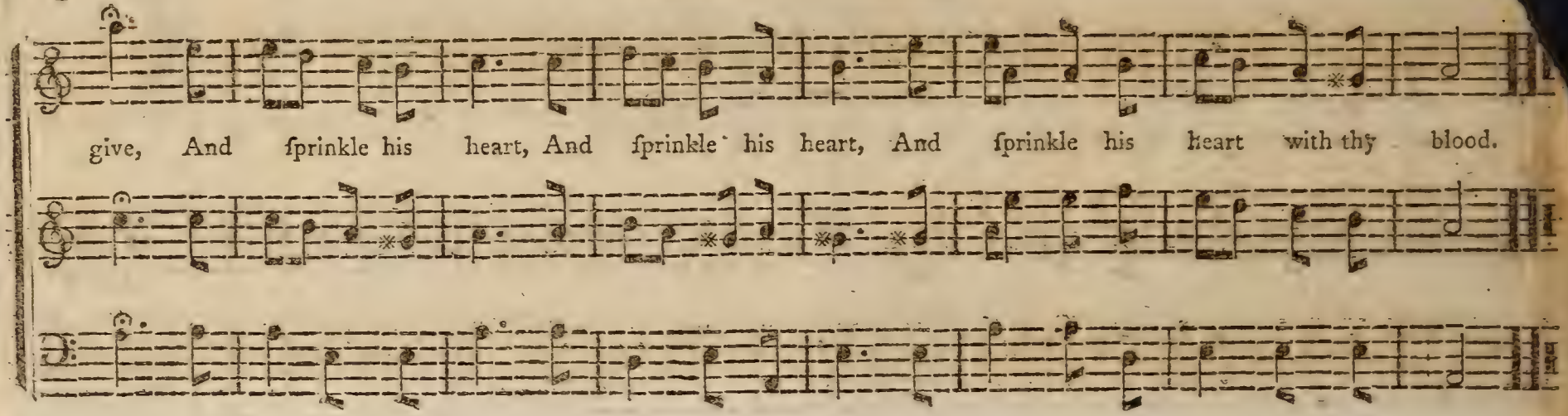


York.

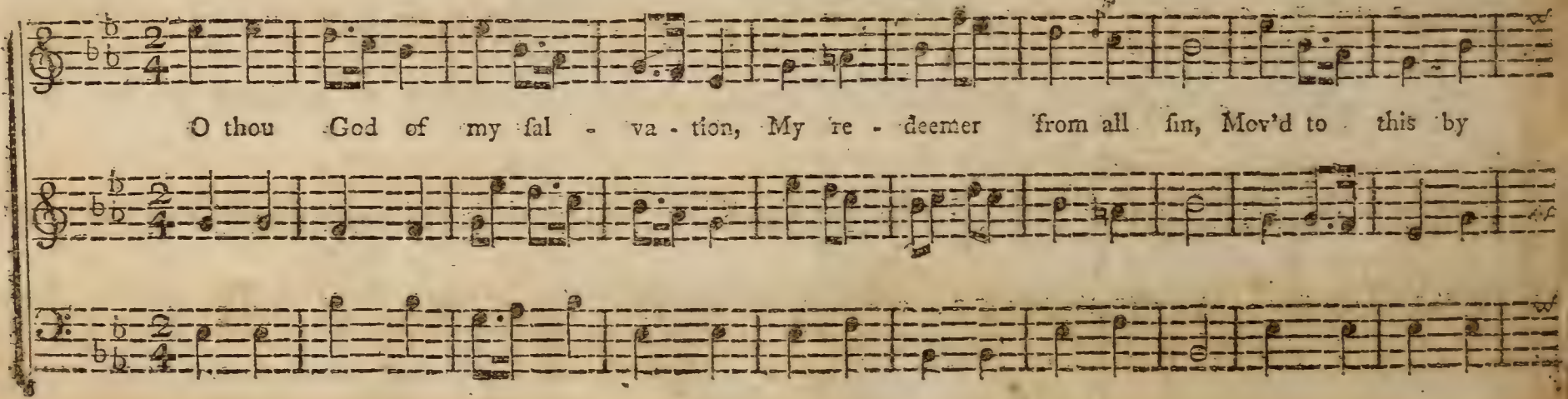


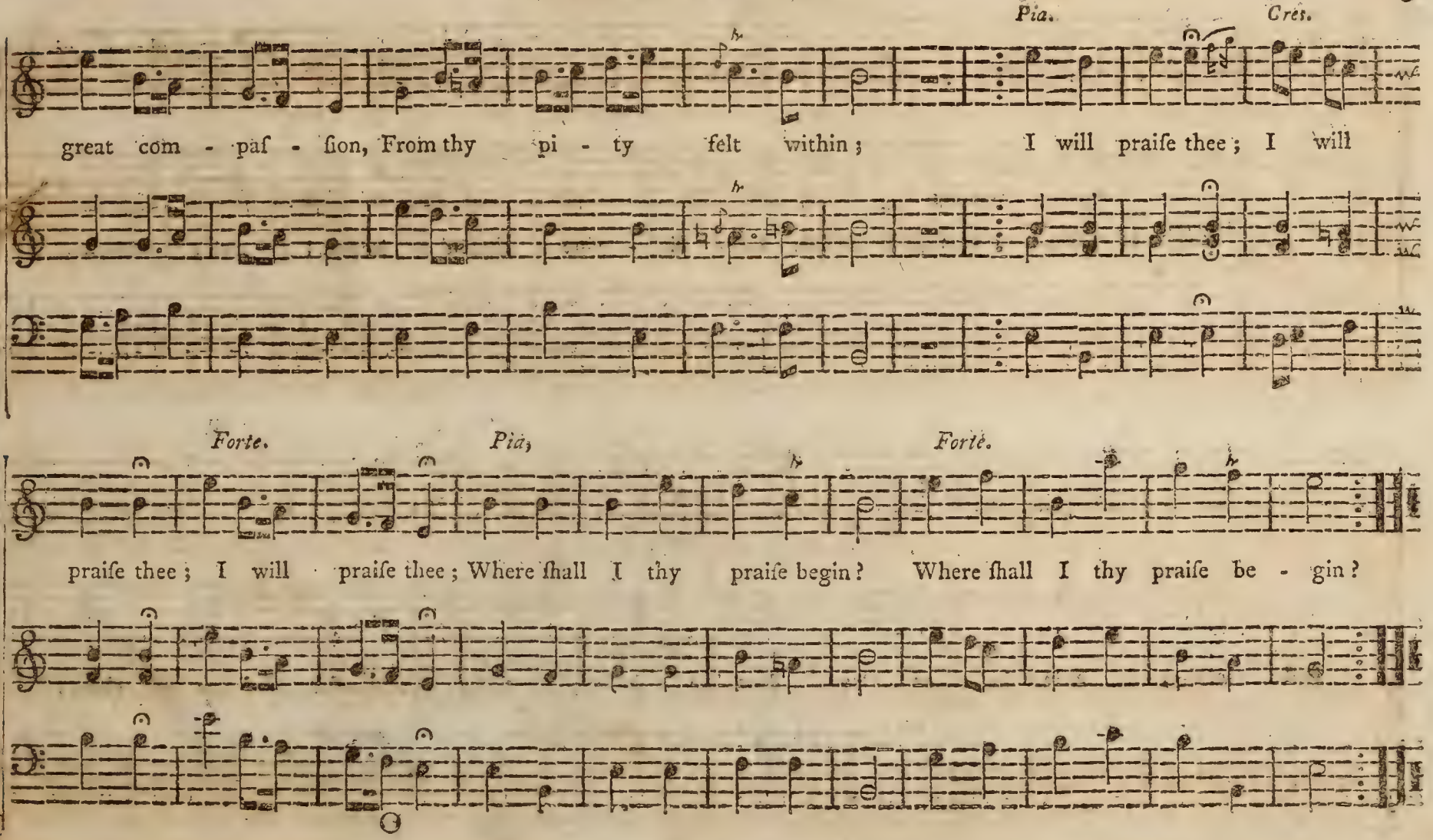

bur - then of guilt to remove, And bring me af - fur - ance and reſt: Thou on - ly haſt
pow'r to re - lieve. A ſinner o'er - whelm'm with his load; The ſenſe of ac - cept - ance to

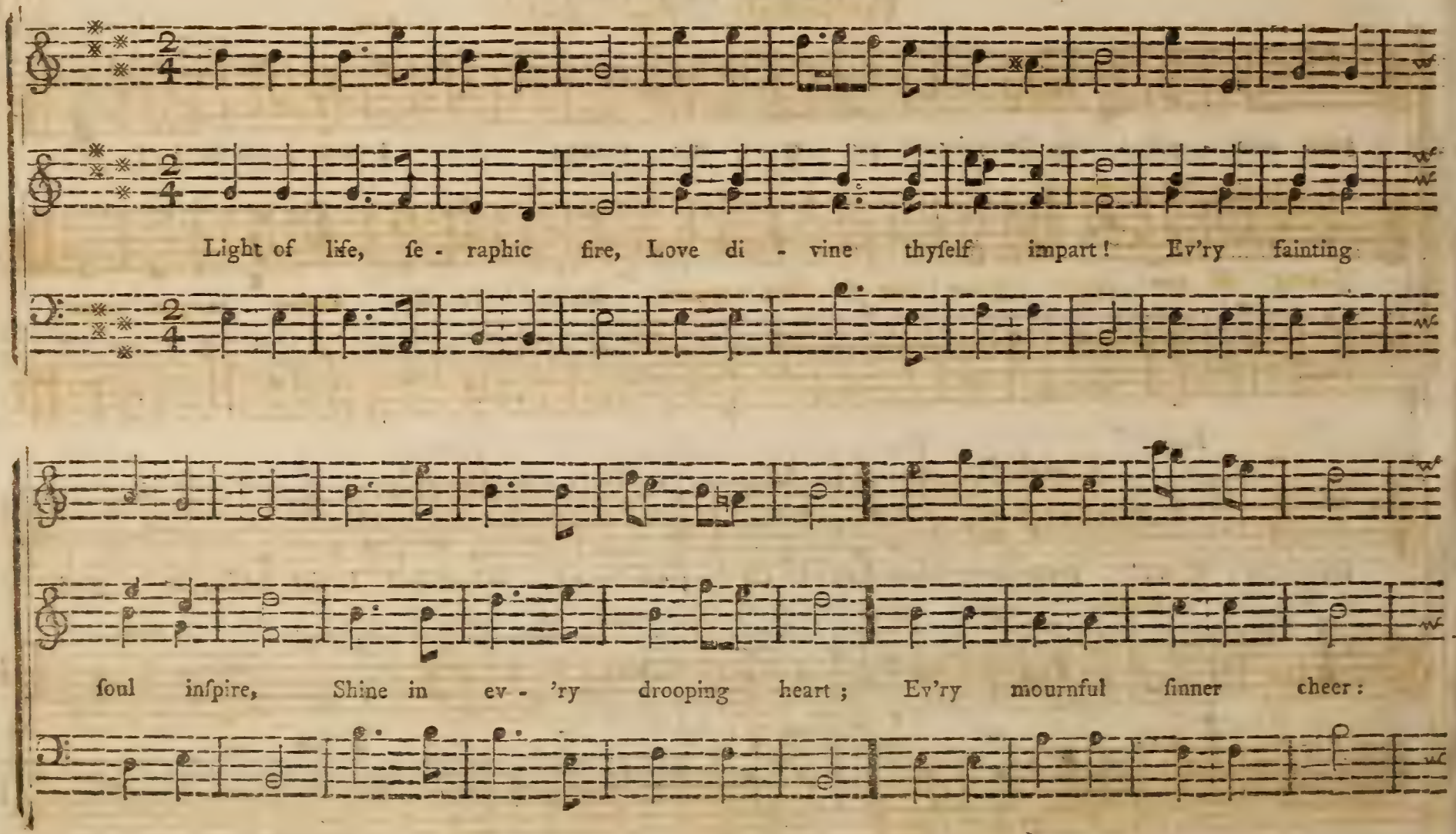
York. *Continued.*



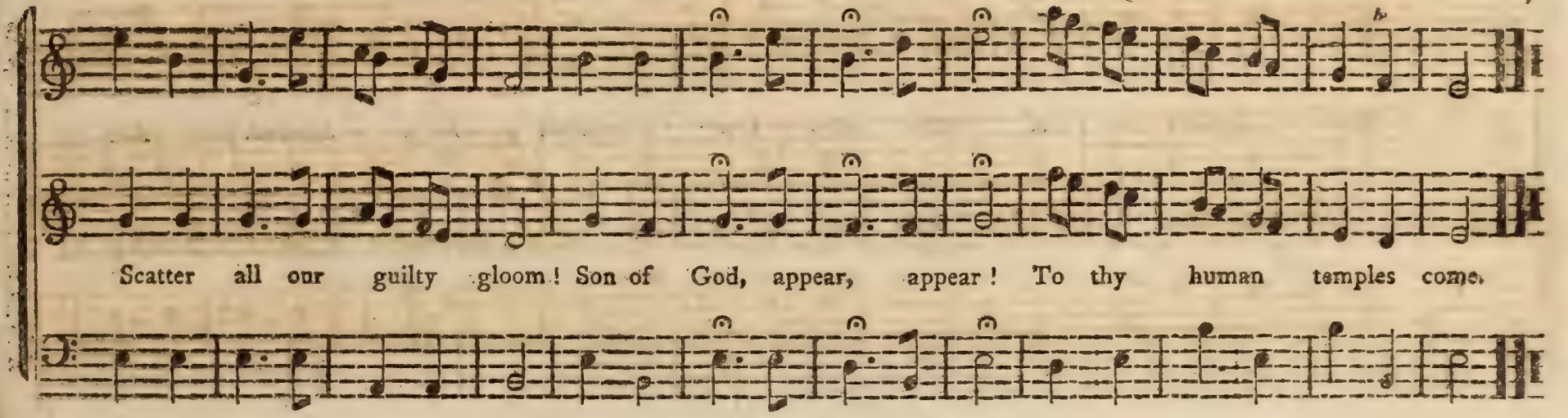
Vienna. P. M.



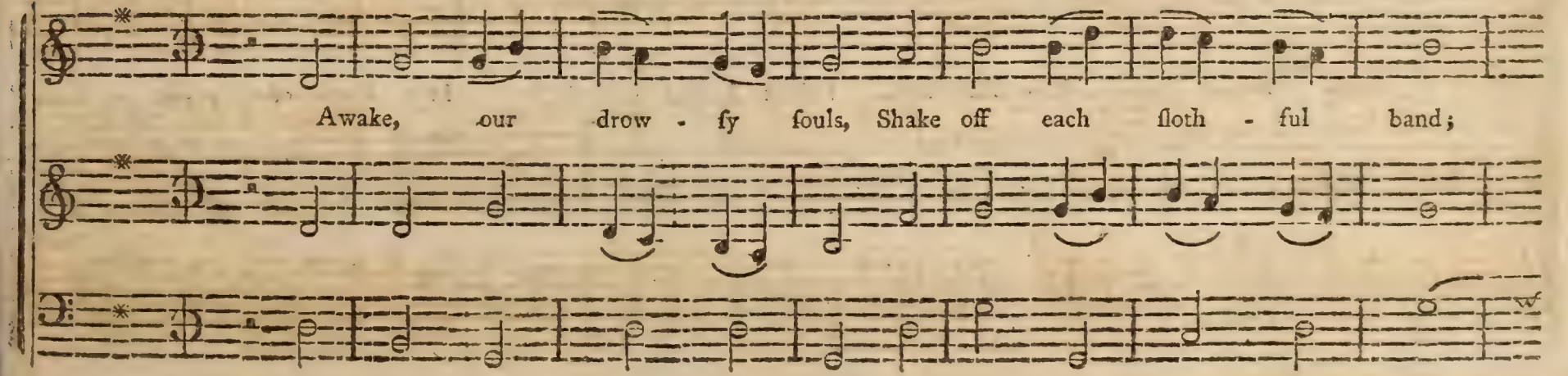

Pia.
Cres.
great com - paſ - ſion, From thy pi - ty felt within; I will praiſe thee; I will
Forte.
Pia,
Forte.
praiſe thee; I will praiſe thee; Where ſhall I thy praiſe begin? Where ſhall I thy praiſe be - gin?


Light of life, ſe - raphic fire, Love di - vine thyſelf impart! Ev'ry fainting
ſoul inſpire, Shine in ev - 'ry drooping heart; Ev'ry mournful ſinner cheer:

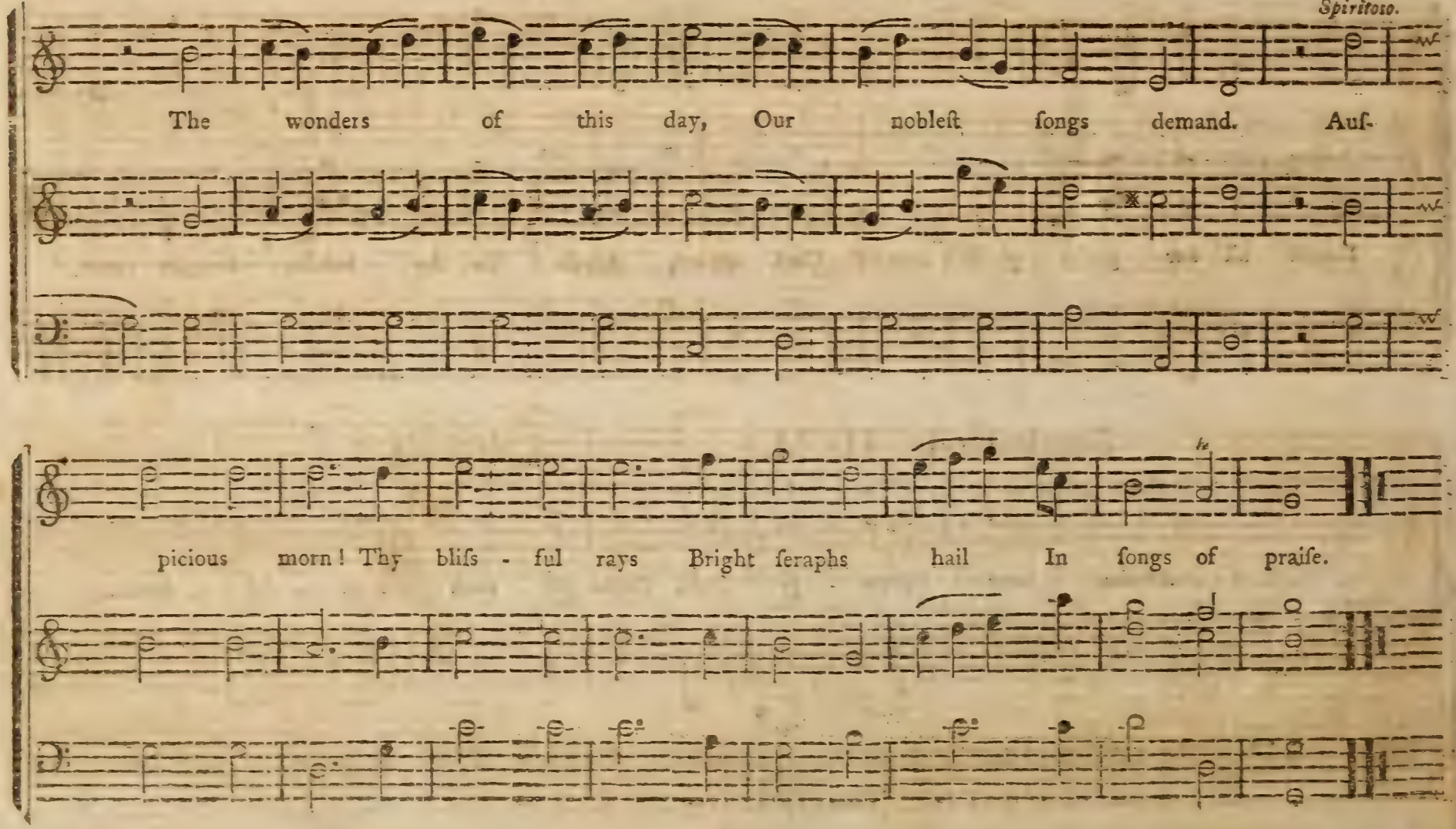
Hallowell. *Continued.*

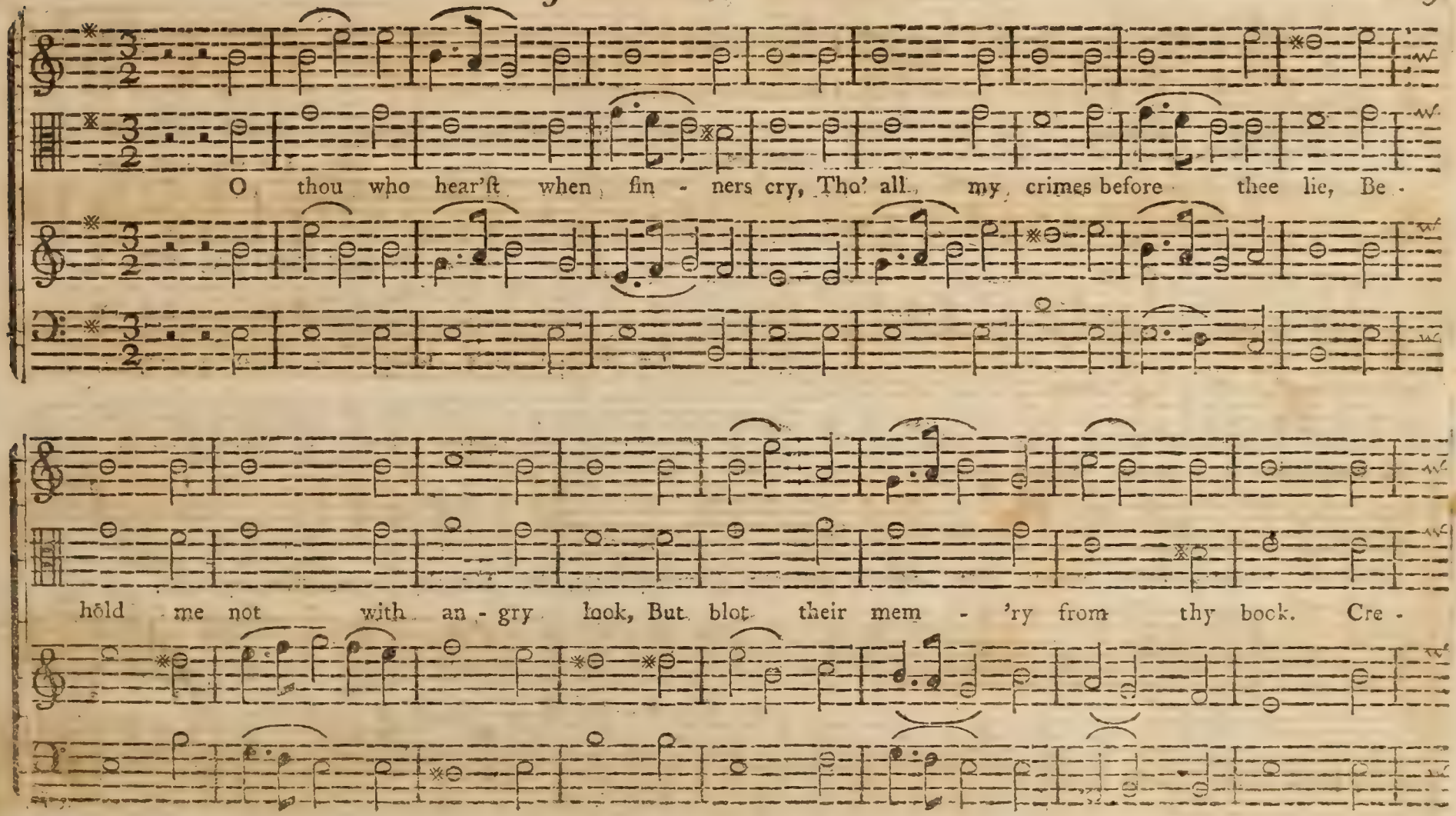


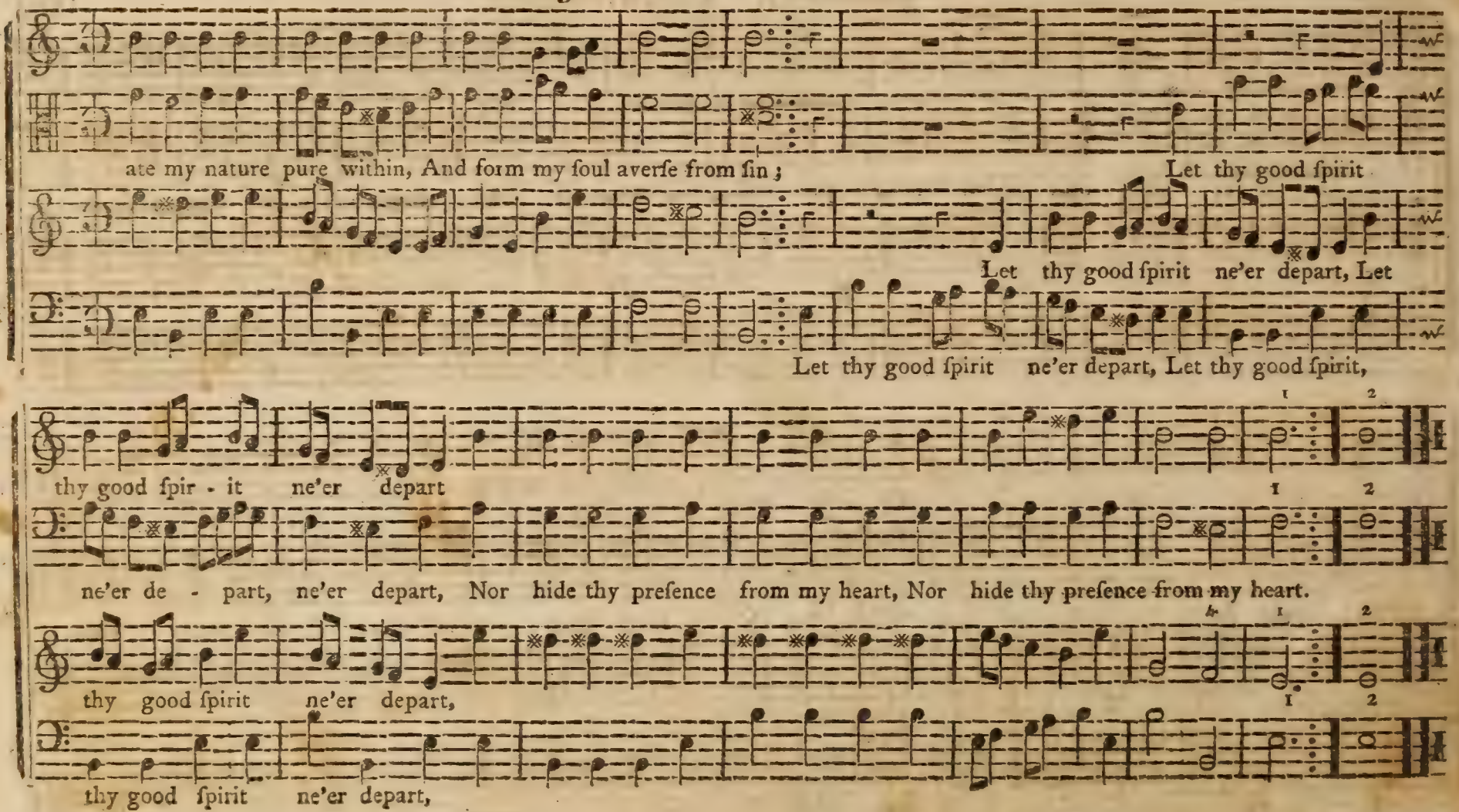
Sunderland. H. M. *S. Holyoke.*

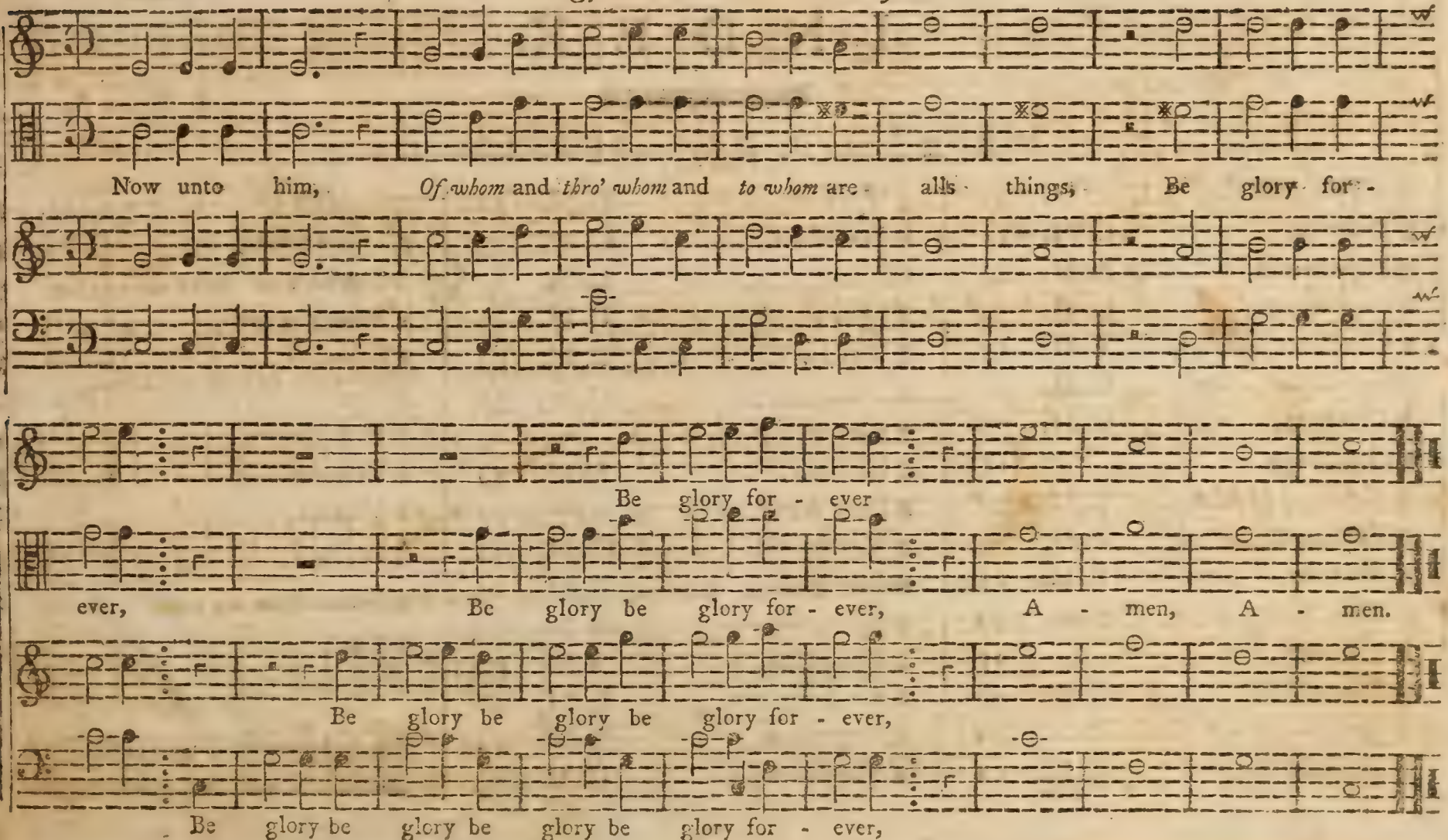


Sunderland. *Continued.*




O thou who hear'ſt when ſin - ners cry, Tho' all my crimes before thee lie, Be -
hold me not with an - gry look, But blot their mem - 'ry from thy book. Cre -


ate my nature pure within, And form my ſoul averſe from ſin;
Let thy good ſpirit
Let thy good ſpirit ne'er depart, Let
Let thy good ſpirit ne'er depart, Let thy good ſpirit,
thy good ſpir - it ne'er depart
ne'er de - part, ne'er depart, Nor hide thy preſence from my heart, Nor hide thy preſence from my heart.
thy good ſpirit ne'er depart,
thy good ſpirit ne'er depart,


Now unto him, Of whom and thro' whom and to whom are alls things, Be glory for -
Be glory for - ever
ever, Be glory be glory for - ever, A - men, A - men.
Be glory be glory be glory for - ever,
Be glory be glory be glory be glory for - ever,

INDEX.

N. B. ♯ *denotes the Major, and* ♭ *the Minor Key.*

♯ ATTLEBOROUH,	P. M.	97
♯ Berwick	C. M.	21
♯ Brentwood,	S. M.	24
♯ Burlington,	C. M.	39
♯ Chriſtian Soldier,	S. M.	55
♯ Concord,	C. M.	22
♭ Dedham,	C. M.	78
♯ Doxology		111
♯ Evening Hymn,	C. M.	98
♯ Falmouth,	S. M.	9
♯ Gorham,	C. M.	25
♯ Hamilton,	L. M.	20
♯ Harvard,		17
♭ Haverhill,	C. M.	48
♯ Hallowell,	P. M.	106
♭ Inconſtancy,	L. M.	92
♯ Iſpahan,	C. M.	36
♯ Jameſton,	L. M.	109
♯ Lexington,	C. M.	62
♭ Lytchfield,	C. M.	34
♯ Madbury,	P. M.	95
♯ Mansfield,	C. M.	30
♯ Moravia,		14
♯ Newton,	L. M.	32
♯ New Year,	H. M.	77
♯ Northfield,	H. M.	11
♯ Plainfield,	C. M.	89
♯ Pembroke,	H. M.	100
♭ Raynham,	S. M.	90
♯ Rockingham,	L. M.	26
♯ Royalſton,	H. M.	12
♯ Sandwich,	C. M.	69
♯ Sandford,	C. M.	54
♯ Shenandoah,	C. M.	41
♯ Shirley,	L. M.	37
♯ Somerſworth,	C. M.	15
♯ Swanzey,	C. M.	33
♯ Sunderland,	H. M.	107
♯ Templeton,	L. M.	19
♯ Triumph,	C. M.	71
♯ Vienna,		103
♭ Weſton,	C. M.	35
♯ Wilton,	S. M.	10
♭ York		102

ANTHEMS.

They who put their truſt in the Lord, 63.

Bleſſed is he who conſidereth the poor, 80